Stage Realism, by Charlton Andrews

THE NEW YORK

DRAMATIC MIRROR

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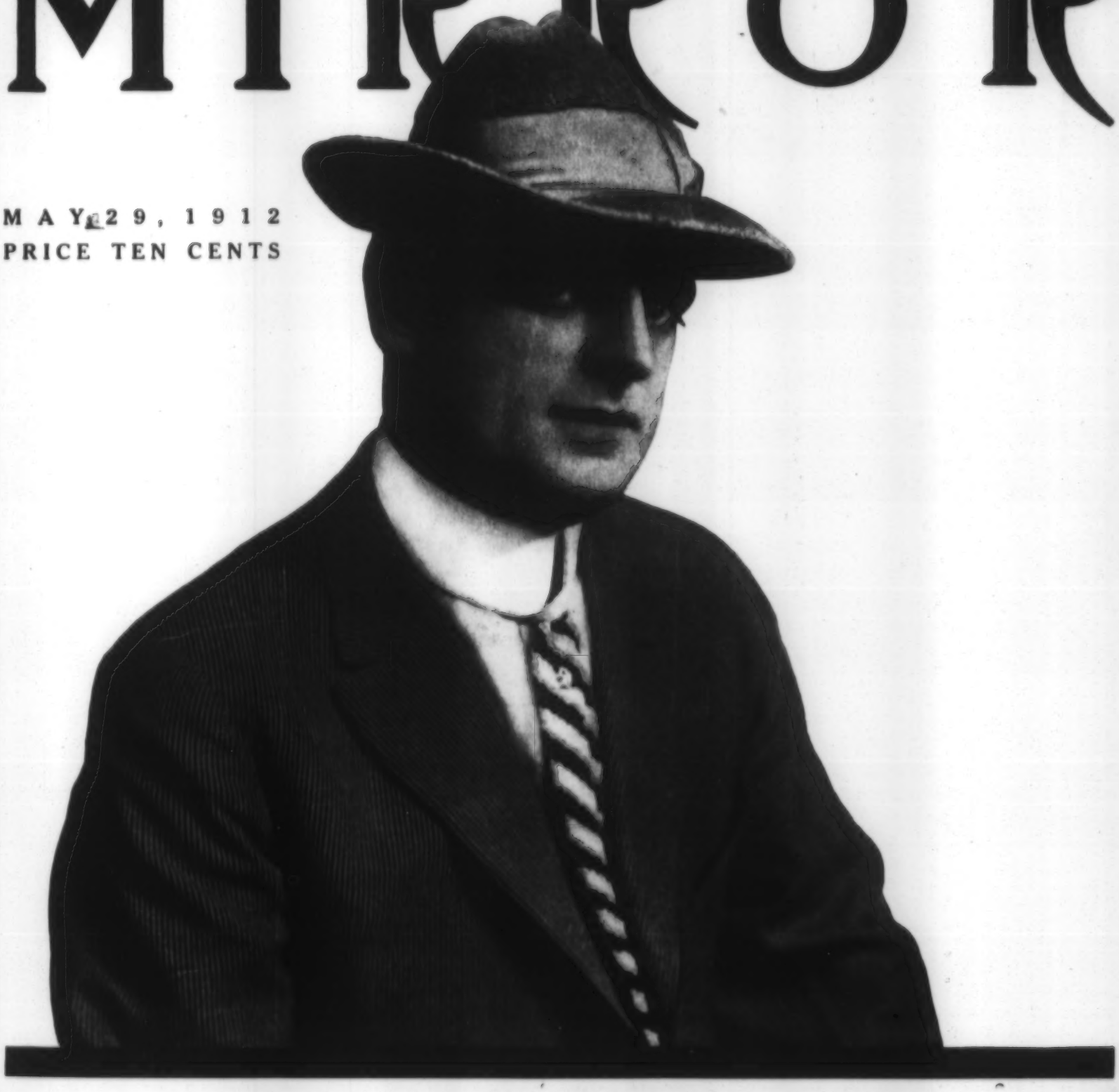

G. M. ANDERSON

Next Week: Eugene Cowles, Vocalist and Composer

MADGE TITHERADGE

CLARE ARMSTRONG

CHRISTIE MACDONALD

EDWIN ARDEN

EDWARD KNOBLAUCH

MILDRED BARRETT

LEWIS WALLER
IN THE EXPLORER

A DRAMATIST AND SOME POPULAR ENGLISH AND AMERICAN ACTORS

THE NEW YORK
DRAMATIC MIRROR

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Figures of the Year

THE STATISTICS for the year ending June 1, 1912, printed elsewhere in THE MIRROR, are illuminating on their own account, and particularly in comparison with the tabulation for preceding years. A few points, however, need a little explanatory comment.

In the first place, it will be observed that the total number of productions is surprisingly in excess of the productions for the two preceding years. This increase becomes less conspicuous, however, in view of the fact that the policy of presenting repertoires has been pursued more consistently than usual. For example, the Irish company presented no less than nineteen dramas of varying lengths during their brief engagement. We have had many more one-act plays than in past seasons. Moreover, eight theatres have been devoted to stock companies, with a weekly change of bill.

What with revivals and hold-overs, considerably less than half of the four hundred are new plays. Even at that, one must admit that theatrical managers have been sufficiently active for the most luxuriant taste. They themselves could not have expected a larger percentage of financial successes, and that may explain why they have voiced no complaints over the numerous samples of dramatic art which have been found wanting by the box-office standards.

American Authors

SIXTY-TWO productions have played at least fifty times—a figure which may conveniently be taken to represent financial success, or at least no loss. Curiously enough, exactly half of these have been coaxed from the more or less reluctant muse by the blandishments of American authors and composers. In at least fifteen others, American pens have busied themselves as collaborators, translators, or adaptors. Consequently, about seventy-five per cent. of the paying productions of the year have borne the "made in America" sign.

Our emancipation from Europe is complete enough, and it simply remains for us to take advantage of our freedom. An examination of the authors represented in the list of plays discloses plenty of talent, but it is, except in three or four cases, an unpolished talent. Characters are handled sympathetically and situations are constructed forcefully, but delicacy and finesse have not yet been acquired. If it came to a choice, we should prefer to keep the sympathy and force, and forego the delicacy and finesse, because, after all, the spirit of a play is more important than the expression. Whatever development occurs, however, in American dramatic literature, will probably include a greater facility in differentiating the finer shades in expression.

Nine Leaders

VARIED as are the nine productions which have exceeded two hundred performances, they appear to bear no relation to the nine muses of an earlier civilization. One of the nine, The Pink Lady, hardly belongs in this record, because she made her debut last year. Then, of course, the Hippodrome is an institution in a class by itself. It bears little resemblance to anything else in the dramatic life of New York, and has come to be regarded as indigenous as the circus.

The other seven include Bought and Paid For, Bunty Pulls the Strings, Disraeli, The Garden of Allah, The Quaker Girl, The Return of Peter Grimm, and The Woman. If anybody can discover from this motley collection the predominating taste of American audiences, he must be set down as something of a seer. Comedy, emotion, character study, spectacle, music, melodrama, and mysticism have been stirred into the group as a whole in about equal parts, and they must require some catholicity of appreciation on the part of audiences who applaud them with impartial favor. These seven productions eloquently verify the contention of our managers that the public likes any kind of a play as long as it is "good."

Just what that elastic adjective signifies is never too clear. Frequently, one is inclined to believe, it means the magnetic force the play can exert on cold cash. But that is simply arguing in a circle, and gets nowhere.

Probably the word has no moral connotation in this connection, yet one will observe that not one of the seven plays—nor one of the sixty-two that ran more than a hundred times—extols evil at the expense of purity. Popular taste has been pretty sane on that point. Some plays have conjured up baseness in some form or other to make the conflict more dramatic, but the victory has never crowned the party that could not claim it without some reason.

Besides inherent morality, striking efficiency in stage management has characterized at least three of the seven productions. Naturally enough that appears to be a requisite to distinguished success. Summing up these two qualities by the phrase, a picturesque presentation of a sane theme, one gets as near to the key of the riddle as he is likely ever to approach.

A Musical Deduction

ONE lesson stands out with amazing clearness as a result of the season's record in musical comedy. Up to the brilliant revivals at the close of the season only two, or possibly three, productions of this class can be set down as genuine Broadway successes, although one or two others were forced into respectable runs.

The interesting point is that not a single operetta or musical comedy of the real Viennese style has amounted to much—possibly excepting the last one to be produced. Furthermore, the success of musical entertainments appears to have been in inverse ratio to the tampering and rearrangements to which they have been subjected by American managers. Simplicity of effect, studied, perhaps, has hit the public fancy, as a natural reaction from garish ostentation.

Beyond this, the demand for eccentric comedy has largely been converted into a demand for adequate singing. The failure of the operetta that had far and away the best score among the new productions is ascribed by every commentator to the superlatively inane comedy injected into it for the benefit of American patrons.

If producers are as eager to learn from experiment as they assert, we ought to have a season of really artistic musical comedies next year. Simple, straightforward plots, capable singing, light, tasteful comedy, and easy romance are the elements that have won favor lately. Long may they flourish!

Interview with Mr. Croker

NEXT WEEK THE MIRROR will contain a special interview with ex-Fire Chief Croker of the New York Fire Department, touching on fire prevention in theatres. Mr. Croker is now devoting all his splendid energy in promoting fire prevention and his views should be of special value to theatre owners and managers.

THE USHER

CHARLES FROHMAN, it seems, is to produce Rebecca of Sunnybrook Farm in London. We can't imagine how our English cousins will take to this ingenuous and highly idealized picture of rural life in New England, a section of the world about which most Englishmen know next to nothing. Their ideas are usually gleaned from the pages of Mary E. Wilkins, and Kate Douglas Wiggin is not nearly so eccentric as Miss Wilkins when it comes to depicting New England. As Miss Wilkins is considered a veracious realist—outside of the corner of the globe that she utilized so skilfully—Miss Wiggin runs the risk of looking tame and uninteresting because she is not so queer.

♠

Malice, ever ready to gossip, says that Paderewski has declined even to smile upon Africa again, because during his last tour in that benighted country, a disgruntled citizen wrote a caustic letter about his mediocre entertainment to the Pretoria *News*. The aforesaid citizen inquired why anybody should pay homage or money to the Polish pianist simply because he could play the piano. This patron of the arts had recently seen another artist who had mastered seventeen other instruments—including the jewsharp—besides the piano. Consequently the writer entertained no exalted opinion of Paderewski's value to the world.

♠

Since her return to Paris, Madame Simone has been saying some very agreeable things about the United States. To the French reporters, she remarked: "I find myself asking my own self if I would not rather live over there than here. Life in New York is so free, so inspiring to work, so bright, so lively; its skies are so pure, so filled with sparkling sunshine, even in Winter; society there is so cordial, the women are so considerate, one gets into a veritable passion for work at top speed; one feels lifted up, forced to do one's best. Here one is tempted to lie in bed half the day; there such temptation doesn't exist, one wants to be up, stirring, working all the time. It is in the atmosphere, it is in the hearts of the people, since one is never so happy as when working. I ask myself if those twenty-five weeks I spent in New York were not happier than any I ever spent in Europe."

This is certainly sincere, for if ever an actress worked, it is this same lady during her appearance in New York. She tried four difficult roles, one after another, with the determination of winning public regard. She never combatted the unmerited severity of critics after her debut in The Thief, but immediately set about preparing another role.

To another actress who was casting aspersions on Americans, Madame Simone replied: "You cannot know much about it. You cannot speak English, you cannot talk to the people, you cannot learn their ways; all you know is what you see from a car window. If you could know the country as I know it you would like it as much as I do."

♠

Wendell Phillips Dodge, in the June *Strand*, repeats an anecdote by Robert Mantell, which may surprise readers. "In Minneapolis or St. Paul—I always get those twin cities mixed—" said the actor, "a critic once asked me why I kept on playing Hamlet after everybody has seen it.

"I told him that, while he had seen the play many times, I was sure that not more than a handful of those in the audience that night had ever seen Hamlet before. He thought I was crazy, although I argued with him that there was a new theatrical generation every eight years. I told him that not more than twenty-five persons in that audience had ever seen the play before.

"It was a Sunday night, and after an enthusiastic outburst of applause at the close of one of the acts I went before the curtain, and, after making a little speech, added:

"'I am anxious to settle a little question in my own mind. How many of you have ever seen this play before?' requesting those who had seen Hamlet before to hold up the right hand.

"Only fifteen in that audience of about eighteen hundred raised their hands!"

♠

The Usher recently fell into altercation with one of his contemporaries over the question of actors who have retired from the stage to engage in other pursuits. A little investigation showed an extensive list of men and women who have turned from the footlights, and some of the names are herewith appended.

The church has drawn various recruits from the theatre, among them being Rev. J. C. Smiley, now rector of St. Edmunds's Episcopal church in the Bronx; Rev. Walter E. Bentley, rector of an Episcopal church in Brooklyn, and organizer of the Actors' Church Alliance; Rev. Clayton Mackenzie Legge, also located in Brooklyn.

Miscellaneous business has lured away a considerable delegation. Ned Hoff, formerly of The Bostonians, is now an insurance agent. Charles R. Johnson, once with the Wilbur Opera company, is selling automobiles in Milwaukee. White Whittlesey, leading man for years with E. H. Sothern and others, is now playing the role of a New York real estate agent. Richard Harlow, well known as Isabella, "the dandy queen of Spain," in 1492, is a Wall Street broker. George W. Cuscaden, Jr., appeared with Ezra Kendall and in vaudeville before joining his father in business in Louisville, Ky. Mabel Eaton, once with Wine and Woman, now manufactures Girlhood Bloom face powder. Guido Marburg, at present in the leather business, acted in The Prisoner of Zenda, The Masqueraders, and Lady Windemere's Fan, was business manager for Grace George, and translated Marta of the Lowlands, La Arona and La Pecadora. Walter Hodges, recently in The Gadfly, now represents a New York commercial firm. F. M. Shortridge, a former well-known advance man, is in the wholesale candy and cigar business at Des Moines.

The professions are variously represented. Nan Fairchild is a physician in Boston. Burns Gillam is editor of *The Chief*, a publication devoted to different civil service departments. Henry J. Bagge, once in The Prodigal Daughter, is the Paris correspondent of a metropolitan daily. Adolf Klauber served an apprenticeship in Liberty Hall, Pudd'n-Head Wilson, and The Bauble Shop, to become later the dramatic critic for the New York *Times*. George Cox, who did a bronze and silver statue act with James F. Fulton, is now a finger print expert of the Spokane Police Department.

Those who have gone into other branches of theatrical activity are too numerous to mention at length. Among them are Herbert K. Betts, a successful theatrical agent; Helen Guest, who gives dramatic instruction to children; Bijou Fernandez, at the head of a dramatic agency, and William A. Brady, one of the New York producing managers.

THE STAGE BIRTHDAY CALENDAR

SAM BERNARD

CLARA BLANDICK

THE MIRROR invites readers to send in notices for the Birthday Calendar. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

May 29.

VIRGINIA HARNED, off the stage for over a year.

MARC KLAW, a most notable manager.

NELLIE MCHENRY, welcomed this season in The Quaker Girl.

JOHN EMERSON, this season general stage director for Charles Frohman.

RUTH SHEPLEY, the past season in A Gentleman of Leisure, The Fatted Calf, and The Best People, and now with the Poli Stock, Springfield, Mass.

FRANK RUSHWORTH, recently with Jefferson De Angelis in The Ladies' Lion and with Fritzi Scheff in The Bat.

SELMA HERMAN, emotional star of melodrama and stock.

GEORGE K. HENERY, for two years Judge Lampton in the first company of Get-Rich-Quick Wallingford.

FRANKIE BAILEY, who returned to Broadway to participate in the Weber and Fields jubilee.

CARSON FERGUSON, a principal in Robert Mantell's Shakespearean repertoire.

STELLA HOBAN, this season in The Man from Cook's, at the New Amsterdam.

EZRA MATHEWS, recently on tour in Alma, Where Do You Live?

MAY BOLEY, last here with Fritzi Scheff in The Duchess, and now in musical stock in Los Angeles.

CLAUDE L. N. NORRIE, for many years representative for THE MIRROR in Milwaukee, and now an actor in Middle Western companies.

PETER LANG, comedian with the Lubin Motion Picture Company

May 30.

MABEL HITE, presenting The Cafe Cabaret in vaudeville.

HARRY INGRAM, playing leads with the Cambria Stock, Johnstown, Pa.

EVA MARSH, playing juveniles with the Cambria Stock, Johnstown, Pa.

ROBERT HARRISON, exceptionally clever in The Bird of Paradise.

CHARLES ROCK, now playing Simonides in Ben-Hur, at Drury Lane, London.

COURTICE POUNDS, playing in London music halls in a condensed version of The Duchess of Dantzic.

May 31.

HAMILTON REVELLE, concluding a season in Kismet.

MARGARET DREW, recalled in Hearts Aflame, The Mummy and the Humming Bird, Mrs. Temple's Telegram, The Rejuvenation of Aunt Mary, and The Third Degree.

EMMETT C. KING, lately Arrius in Ben-Hur, and now in vaudeville with Wilton Lackaye in Quits.

JOSIE MORRIS SULLIVAN, this season with Della Clarke in Introduce Me.

HARRY REDDING, this season with William Hawtrey in Dear Old Billy.

MAIE ASH, in the British music halls in The Gay Gordons, by her brother-in-law, Seymour Hicks.

RICHARD KERSLER, remembered for his child's part in The Music Master.

ELEANOR ALTEMAN, who plays ingenue roles.

June 1.

HENRY WOODRUFF, touring this season in The Prince of To-night.

BESSIE CLAYTON, dancing with Weber and Fields.

RAPLEY HOLMES, for some time the lead in The Round-Up.

MINNA PHILLIPS, for six consecutive years leading woman in Corse Payton's Stock.

JOSEPH BYRON TOTTEN, this season stage director in stock at the Garrick, Salt Lake City.

LOUISE WAKELEE, this season with William Faversham in The Faun.

RICHARD L. LEE, on tour this season in the Western Everywoman company.

L. J. LORING, on tour this season in the Western Everywoman company.

ELAINE D. GILBERT, talented member of Henry W. Savage's Opera company.

HERMAN HIRCHBERG, on tour this season in The Echo.

June 2.

LULU GLASER, this season on tour in Miss Dudlesack.

HARRISON RHODES, author of Modern Marriage, The Maternal Instinct, and The Whirl of Society, all produced this season.

FLORENCE EDNEY, lately in London in The Concert, then in The First Lady of the Land, and now with the Empire Stock, Syracuse.

EFFINGHAM PINTO fills a minor role with distinction, with Henry Miller in The Rainbow.

HELEN LOWELL, this season starred in Next and in The Rejuvenation of Aunt Mary.

BEN WEBSTER, now in The Jew of Prague, at the Whitney, London.

BELLE BLANCHE, this Summer in The Sorries of 1912, at the Victoria Roof-Garden.

PAUL M. POTTER, adapter of the musical farce, Half Way to Paris, which recently closed in Boston.

ALICE BERT, frequently with E. S. Willard, and recently in London with Albert Chevalier in The House.

CECIL OWEN, this season stage director of the Prospect Stock.

MRS. JACQUES MARTIN, for four seasons with Madame Nazimova

June 3.

ROBERT EDESON, this season in The Cave Man, The Arab, and The Indiscretion of Truth.

GRACE FILKINS, for two years off the stage.

SAM BERNARD, for two seasons in He Came from Milwaukee.

NONETTE LYLE, violinist, in The Man from Cook's.

AGNES SCOTT, in vaudeville in Drifting.

CLO GRAVES, the Irish translator.

EDNA ELLSMERE, who plays heavy leads in stock.

June 4.

RENEE KELLY, this season in Modern Marriage, with the Drama Players and in Peggy, her first appearance in musical comedy.

HENRY JEWETT, recalled for his work with William Hodge in The Man from Home.

CLARA BLANDICK, playing Madame Butterfly in vaudeville, under the direction of David Belasco and William Elliott.

FRANK GOLDSMITH, lately supporting Nazimova in The Marionettes.

RICHARD W. TUCKER, on tour under Vaughan Glaser, playing the lead in At the Mercy of Tiberius.

ROBERT CAIN, succeeded the late Jameson Lee Finney as Harry Leland in The Deep Purple.

GUY D'ENNERY, for a long time in The Spendthrift, now with the Ralph Kellard Stock, Syracuse.

WILLIAM PONSTANCE, in the original production of The Gamblers.

JOHNSON BRISCOE.

STAGE REALISM

BY CHARLTON ANDREWS

THE theatre is a place of illusion based on many conventions. Time was when the stage was a bare platform which the imagination of the spectator turned into any scene at will. It was so in the heyday of the drama, in Shakespeare's time. To-day much is done on the stage to relieve the audience's imagination of this responsibility; in fact, of any responsibility at all. The main tendency of nineteenth century drama has been to move farther away from the merely presentative, nearer and nearer to the representative. In short, the theatre's aim, particularly since Ibsen, has been the approximation of life.

As a result of this, infinite pains are now lavished upon settings and costumes and properties, to make them accurate and complete and real. The stage is boxed in with sidewalls and ceiling. "Practical" doors and windows and stairways are more or less solidified. Costume books are carefully followed for historical accuracy. Real meals are served to players, who actually eat and drink. Real water tinkles over realistic stones. Real horses and automobiles are pressed into service. The knocked-out front wall of the footlights is even sometimes seriously treated as if it actually existed. And the actor himself makes an earnest endeavor to say and do things on the stage as they are said and done in real life. And yet, in spite of all this conscientious effort, this striving to make the stage approximate life, the theatre remains, much as it was in the beginning, a place of illusion based on many conventions.

There is a current anecdote in point which relates how once Sir Henry Irving, at rehearsal, upbraided a stage hand for the poor imitation of thunder the latter produced. "Please, sir," replied the man, "that wasn't me that made the noise. It's the real storm outdoors; it's ragin' so 'ard I couldn't 'ear you tell me when to begin."

All sides of stage imitation of reality could be similarly illustrated. The Occidental, visiting for the first time the Chinese theatre, finds there much seriousness that is to him laughably absurd. He is intensely amused that a man astride a broomstick is accepted for a cavalier on a charger without the least strain upon the risibilities of the Oriental audience. Such a convention is, indeed, to the Western mind, ridiculous. Shakespeare himself keenly realized the absurdity of the stage hobby-horses of his own day, and sensibly avoided them with obvious gains in artistic effectiveness. Yet it is equally undeniable that if some transcendent superman, say from Mars or Jupiter, as far advanced beyond us in stagecraft as we are advanced beyond the Chinese, were to visit for the first time the most modern of our New York or London or Paris playhouses, he would undoubtedly find in their accepted conventions much matter to make his superior lungs tickle o' the sere. Indeed, they must crow like chanticleer at scores of stage tricks, stage surroundings, and stage illusions based on a traditional platform of mutual agreement between actors and audience.

In other words, the approximation of life upon the stage is, at the very height of our twentieth century realism, only an approximation. We still are, and by the very nature of things always will be, far from presenting in the theatre actual, unmodified cross-sections of life.

CHARLTON ANDREWS

This question, then, arises: Is what we have gained by our painful strivings after all worth while? Is it not possible that, in concentrating our attention upon this especial pursuit, we have neglected and overlooked other achievements that might be of much greater value? The actual approximation of life on the stage is inherently impossible of full attainment. At best, in its pursuit we can arrive at only the striking and the novel. Perhaps, too, the effort is merely a reactionary one which will exhaust itself in extremity and give way in turn to an opposite reaction. Possibly signs of such a reaction are, indeed, not altogether lacking on the theatrical horizon to-day.

I recently heard one of the most remarkably successful of the younger generation of English playwrights vigorously taboo the soliloquy in modern dramatic composition. In so doing he made the interesting confession that he often writes an entire scene merely to convey what could be given to the audience in three lines of monologue. Doubtless there is nothing unique here; doubtless most playwrights of to-day could be forced to make similar admissions. But is it really good art? We know it is the fashion—has been increasingly so since Ibsen. If I myself were to write a play to-morrow, I am sure I would spare no effort scrupulously to avoid the soliloquy and the aside; scrupulously, indeed, to bring the work up to the standard of realism prevailing to-day. And yet I am not altogether convinced that, when an entire scene is inserted merely to avoid three lines of monologue, from a truly artistic standpoint the end has justified the means.

After all, human character in conflict is the sole legitimate object of the drama. All the rest is merely accessory. And, if some yards of unreal painted cloth satisfactorily represent to our eyes the real wall of a house, why may not some dozens of words spoken in assumed privacy represent to our minds equally well unspoken thought? The English playwright before alluded to added that he never permitted his characters when alone to speak more than the three or four words that are wrung from isolated individuals in real life under stress of strong emotion. It would seem, however, that normal persons in real life, under emotions of whatever intensity, never utter articulate language—if we except swear words. Of course, the field of observation here is exceedingly restricted, since it is hard to be with anyone else when he is alone. So that, as a matter of absolute fidelity to life, the soliloquy, of whatever length, is an utter impossibility on the stage.

It is so, of course, with the aside. That other time-honored convention, the conversation entirely audible to the spectators but unheard by other characters on the stage, is dying a much slower death. As for the pantomime dialogue indulged in up stage by those not supposed to hear what is going forward nearer the footlights, it bids fair to survive indefinitely.

And after all, why not? These are not the only conventions upon which the illusion of the stage is based. In the utmost achievement of modern theatrical realism, there is always something ridiculously incongruous if you choose to regard it so. The very unraised curtain announces it with its painted velvet draperies, its painted picture frame and cords and tassels. And just behind the curtain stand the flat round-painted pillars of the proscenium, built of cloth marble. Then come the flat round-painted trees, the lath-ribbed rocks, the unconvincing grass, the houses with their earthquake totter at the slamming of a door, the painted books on the painted shelves, the painted bottles in the painted laboratory, the all too obviously painted faces of the players themselves. And then the lights: the risings and settings of sun and moon! And how time flies! The stage clock strikes two separate hours in the space of twenty minutes by your watch. How amusing we might find the efforts of the electrician to synchronize his lowering of all the lights with the player's extinguishing the single lamp supposedly responsible for the total illumination. How we might titter when the housemaid so ineffectually pokes the three dead logs in front of the red light in the fireplace. How we might giggle and spoil the scene even when Cyrano, delirious and dying, staggers against the tree and it threatens to fall on him instanter!

But the point is, we do not laugh at these things. We accept them, we pass them over unquestioningly because we realize perfectly well that they are only parts of the many known and time-honored conventions which alone make the illusion of the theatre possible. We accept them because we realize that they are insignificant, that the human thoughts and passions and struggles that come out

(*Continued on page* 12.)

PLAYS OF THE WEEK

BROADWAY—"MAMA'S BABY BOY."

Musical farce in three acts, adapted with lyrics by Junie McCree, music by Hans S. Linne, and additional numbers by Will H. Becker. Produced by George W. Lederer, on May 25.

Spaff Hyman ..... Will J. Kennedy
Celia West ..... Anna Laughlin
Carrie Beverly ..... Louise Mink
Fred West ..... Arthur McWaters
Helen West ..... Grace Tyson
Ann ..... Sallie Stembler
Professor Ivory ..... Albert Hart
Lawrence McManus ..... Junie McCree
Jack North ..... Bobby Barry

Mama's Baby Boy is said to have pleased Philadelphians. If so, it seems rather a pity to have brought the child to the inclement weather of Broadway, for there is no reason to hope for anything but a speedy demise. Years ago a wierd piece of art by David Edwyn and George Fletcher toured the wilds under the name of Ma's New Husband, and that specimen of entertainment appears to have been the parent of Mama's Baby Boy.

In both farces the heroine subtracted several years from her age upon her second marriage, and had consequently to pass her full-grown son off as an infant. In this version he poses also as a female cook and makes love to his stepfathers' sister, Celia West. Meanwhile his mother's beauty doctor, Professor Ivory, discourses maudlin sentiment to his mother's sister, Carrie Beverly. Jack's valet, Lawrence McManus, poses as the boy's uncle, until such time as Mr. West forgave his wife for her deception. Mr. West was altogether too complacent. No woman deserved pardon for causing such a play as Mama's Baby Boy.

Professor Ivory is utilized for a joke that indicates the level to which all the humor aspires. He is introduced as "Professor Ivory, the white man's hope"—pronounced "white man's soap" to get the joke. This decrepit pun in the first act set the pace for limp successors. The comedy, both in conception and execution, was supremely dreary.

The music is better only by comparison with the comedy. Commonplace for the most part, it is delivered by as unmelodic a set of voices as Broadway has heard this year. Everybody works industriously and offers quantity if not quality. The opening performance stayed open until nigh upon the stroke of midnight, long after the wearied revellers in the audience were yearning for home.

In the performance itself the dancing was the sole feature that roused and deserved genuine applause. Anna Laughlin, Bobby Barry and the chorus shared this distinction among them.

The excessive length of Mama's Baby Boy was due largely to the kitchen cabaret, to which alone the production will owe any longevity it may attain. The audience rapturously welcomed Lew Dockstader, Elizabeth M. Murray, Al. Joison, and Howard and Howard, as well they might. Although these acts were not new, they were good. Mr. Dockstader, as usual, imitated the creator of the "big stick." Miss Murray sang her dialect songs as charmingly as of yore and cemented herself into a desirable niche in popular affection. Al. Joison sang "Rum-tum-tiddle" to the edification of his many admirers. Howard and Howard did nearly all the specialties in their repertoire and experienced difficulty in breaking away from their friendly audience.

If all of the performance could have been of the same sort another story could be told, but circumstances would make it almost a pleasure to write an epitaph for Mama's Baby Boy.

THE LAMBS' GAMBOL AT THE MANHATTAN

Joseph Grismer, the Shepherd of the Lambs, told the audience at the Manhattan Opera House on the evening of May 27 that the club expects to clear $150,000 on the 1912 all-star Gambol, and when one stopped to look about the house, his confident prediction bore every aspect of probability.

Another feature of Mr. Grismer's speech was the sale of a single autographed programme of the performance. It was bid off for $675 by "a good Lamb," who declined to make his name public. During the sale Mr. Grismer recalled that last year's programme was purchased for $400 by the late Henry B. Harris.

The official programmes, on sale in the lobby, were pretentious booklets, illustrated with original drawings by Aitken, W. Spencer Wright, E. W. Kemble, Walter Hale, J. A. Rixtens, and Edgar Walters. It contained the name of practically every well-known actor and manager in America, as participant in the festivities in some capacity or other, and as they all faithfully responded to their names, the Gambol lasted until after midnight.

First of all came the minstrel show, with its semicircle of burnt cork comedians and songsters, backed by their band. Over this aggregation presided David Bispham, the interlocutor, to announce the musical numbers and to chat with the bones, Charles Evans, Joseph W. Herbert, Raymond Hitchcock, and Jefferson De Angelis, and with the tambos, Andrew Mack, Frank H. Doane, Eddie Foy, and Nat M. Wills.

The minstrel music was under the direction of Victor Herbert, who had to bow repeatedly to his friends in the theatre before he was allowed to wave the baton over his obedient orchestra. The opening medley of negro songs introduced solos by Craig Campbell, Van Rensselaer Wheeler, John Park, Neal McCay, Frank Belcher, Louis Casavant, and Frank Croxton. The following ballads and ditties interrupted the chatter from time to time: "I Hear You Calling Me," by John McCloskey; "Put on Your Old High Hat," by Eddie Foy; "Danny Deever," by David Bispham; "I Want to See a Minstrel Show," by Nat M. Wills; "O, That We Two Were Maying," by a triple sextette; "Love Laid His Sleepless Head," by George Hamlin; "This Am What I Did," by Charles Evans; "Love's Sorrows," by John Hendricks, and "Mistah Moon," by Andrew Mack. The finale, "I Want to Be a Good Lamb," brought the curtain down on a rousing chorus, with a dance by the end men.

Max Bendix took the baton to interpret the music written by Frank Saddler and John L. Golden, to accompany the assassination of Cæsar. The Shakespeareen scene in the Roman Senate was the soldest part of the programme and was presented by a cast of familiar Thespians.

Cæsar ..... James O'Neill
Antony ..... Robert Mantell
Cassius ..... Frederick Warde
Brutus ..... Wilton Lackaye
Decius ..... Louis Massen
Metellus ..... William Farnum
Cinna ..... Dustin Farnum
Casca ..... Charles J. Ross
Trebonius ..... William Courtleigh
Lena ..... Frank Gillmore
Lepidus ..... John F. Peachey
Flavius ..... William J. Kelley
Ligarius ..... Joseph W. Herbert
Publius ..... Edward J. Connelly
Marullus ..... Vincent Serrano
Soothsayer ..... Brandon Tynan
Servius ..... Robert Edeson
Strato ..... William Riley Hatch
Clitus ..... Harry Everall
Varro ..... William Muldoon

Plenty of other well-known names appeared in the mob. The acting had more of the classic breadth and moderation that we often behold nowadays, although the diction was not always satisfactory. Wilton Lackaye, William Farnum, and Brandon Tynan were effective, however, and Robert Mantell's delivery of the curse was in his best style.

Another abrupt change in the programme brought David Warfield rambling out before the curtain to impersonate The Hat Peddler. Having tried in vain to sell a hat to Fred Niblo, he branched out into personal reminiscences that kept the house seething with gentle merriment.

The dancing pugilists, who next appeared to entertain the spectators with "The Main Bout," proved to be quite hilarious. David Montgomery and Fred Stone, the principals, fought to a finish.

A Dance Dream, arranged by Hassard Short to lyric and music by E. Ray Goetz, was, perhaps, the prettiest number on the programme.

George V. Hobart's comedy with errors, The Actors' Fund Fair, closed the programme. It consisted of a series of episodes of local interest. Eddie Foy, the messenger boy, was on a continual hunt for John Drew, until he decided there "ain't no such animal." Brandon Tynan, impersonating David Belasco, put Ernest Truex, the ambitious candidate, through a series of tests which convinced him that Helen might be starred immediately. Gladiolus Hertherington, otherwise Raymond Hitchcock, chattered confidentially to the stage-manager, Fred Niblo. A group gave a burlesque of Julius Cæsar.

An impressive tableau of various Lambs in their star roles completed the programme.

White, N. Y. Geo. J. McFarlane. Arthur Aldridge. Eugene Cowles.

FROM ACT II. OF "PATIENCE," AT THE LYRIC

FIFTH AVENUE—"MISS 318."

Playlet in one act, by Rupert Hughes. Produced May 27.

Constance ..... Irene Eby
Claryce ..... Mollie MaDona
Percival Sterling ..... Garfield Thompson
Myrtle Crilley ..... Mary Cecil Voigt
Lissette Mooney ..... Jessie Busley
Mrs. Parsons ..... Lucille Ward
Mrs. Brown ..... Lucille Lorraine
Somebody's Husband ..... James Hennessy
Somebody Else's Husband ..... Melvil Rosenow

Once more we have the "shop-girl" in the store, only this time she does not marry the boss or even the floorwalker. She gives up the latter to a clinging plant who needs the protection. That is the idea of Miss 318, the Rupert Hughes playlet, in which Jessie Busley makes her vaudeville debut this week at Proctor's Fifth Avenue Theatre. He calls it a satire. Maybe it is, but it is slapstick work. Occasionally the brightness of the lines reminds one of the first act of Excuse Me, but the brilliance of that farce lasted for only one act. In this case it does not last that long. The characters are inconsistent, except the slangy girl played by Miss Busley, a character similar in her views of life and sermonizing to The Chorus Lady. Miss Busley does some clever acting, but then we knew before this that she could act. Her support is everage, except Melville Rosenow as a masher. He is very bad.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The stock company offered The Thief, giving an admirable performance of this difficult drama. Theodore Friebus and Priscilla Knowles won acting honors in the exacting leading roles. Others, all deserving praise, were James J. Ryan, Julian Noa, Robert Vaughn, William H. Evarts, Jack Bennett, and Marie Curtis. Sapho this week.

GRAND OPERA HOUSE.—Andrew Mack came back from vaudeville last week and revived Theodore Burt Sayre's play, Tom Moore, acting and singing again as the Irish poet to the delight of large audiences. He had excellent support by Harry Leighton, John Fenton, and Edmond Norris. Others in his company were John Chulow, Ralph Marthy, John Fenton, Horace Cooper, William Slider, Victor Harvey, P. Creighton Hale, Alex Vescatee, George Hemmingway, Joseph Keelan, Frank Le Strange, Viola Kingston, Mae Stevenson, Etta Burns, Florence Earl, and Alice Gilmore. This week James K. Hackett in The Grain of Dust.

MANHATTAN OPERA HOUSE.—The Manhattan Stock company presented Alias Jimmy Valentine in admirable form, Clifford Bruce as Jimmy and William Riley Hatch as the detective, scoring especially. The others were Thomas Gunn, James Muiry, Edgar Nelson, Bernard McOwen, Harriet Ross, Marie Grayber, L. J. Fuller, Alma Belwin, John Halloway, George Hoey, Curtis Benton, Joseph Byron Totten, Billy Burton, Little Miss Moore, Frank Thompson, and Stewart Stone. This week, Brewster's Millions.

METROPOLIS.—An audience that packed the theatre and nearly laughed itself into stitches welcomed the production of the Rhinehart-Hopwood comedy, Seven Days, in which Cecil Spooner played the spiritualistic Anne Brown to great appreciation. Violet Holliday was a picture of loveliness, and exhibited talent as well. Retta Villers deserves a word of commendation. Among the men, the easiest work was done by Phillip Leigh and Pell Trenton. Others in the cast were Frederic Clayton, Hal Clarendon, James J. Flanagan, Kenneth Clarendon, Albert Gardner, and Ricca Scott. This week, The Third Degree. Next week, The Price She Paid.

PROSPECT.—D'Arcy of the Guards was well presented by the stock company, notable work being done by Paul McAllister, Harmon MacGregor, Henry Crosby, Irene Timmons, and Margaret Lee. The others included Cecil Owen, Elbert Benson, Douglas Graves, Fred Whitman, William Pfarr, and Madelyn Delmar. Old Heidelberg is this week's bill. The Thief June 3.

WEST END.—The Wife was presented by the Corse Payton Stock company in a creditable manner before a large and appreciative audience. Those that deserve special mention are Jimie Jimison as Kitty Ives, Royal Byron as Jack Dexter, and William Holden as Major Homer G. Putnam. Others were Thurston Hall, Joseph Girard, John C. King, Frank Armstrong, Langdon West, Eda Von Luke, Edna Earle Andrews, Grace Fox, Mrs. Charlotte Wade Daniel, and Virginia Wilson. Next week, The City, by Clyde Fitch.

White, N. Y. Alice Brady Viola Gillette Christine Nielsen

FROM ACT II. OF "PATIENCE," AT THE LYRIC

FLORENCE ROBERTS, PRODUCER.

SPOKANE, WASH. (*Special*).—Florence Roberts has attained a position as a producer-star on the Pacific Coast similar to that enjoyed in the East by Mrs. Fiske, and for a period of five years she starred in plays produced jointly by David Belasco and herself. During recent years, however, she has appeared in a number of John Cort's successes, and it is under his management that she is planning to produce a new play early in 1913.

"It is a curious fact," said Miss Roberts, "that my new play is the first I ever purchased outright myself, although I have appeared in innumerable productions during my experience of nearly two dozen years. It was written by Frank Mandel, a San Francisco boy, and I expect to interrupt my tour during July long enough to produce the play for one week at Belasco's theatre, the Alcazar, in that city. My vaudeville tour will extend into December, and some time in January I expect to launch the new play in New York city. It is a modern drama dealing with the tragic possibilities of hospital life, and I anticipate that my role as a trained nurse will give me excellent opportunities."

W. S. MCCREA.

SERIES OF PAGEANTS PLANNED.

Mayor Gaynor has announced a series of pageants and other things to be given in this city, beginning on July 1 and continuing through September, with intent to attract the folk from other towns and afford them opportunity to see something unusual while spending their money hereabouts. Business men will be asked to decorate their buildings and ornamental arches are to be erected in the parks.

July's first week will be notable for another "safe and sane Fourth." July 8-13 will see four night automobile parades, one a floral affair, another an electrical pageant, a manufacturers' display and a motor car carnival. July 15-20 is to be Aviation Week, with aeroplanes and hydroplanes and other planes skimming all over us. July 22-27 will be Children's Week, and July 29-Aug. 3 will be called All Nations' Week, citizens and visitors of assorted nationalities having chances to demonstrate themselves. A horse and vehicle pageant is scheduled for the next week, and on Aug. 12 will begin "Exhibiting America," a show of every sort of natural or manufactured product of this country.

And then, if anything is left of us, we may resume the even tenor of our way.

MR. BRADY WITHDRAWS SUIT.

William A. Brady has withdrawn his suit to oust William Harris as treasurer of the Actors' Fund, having been assured that the recently elected ticket had been legally nominated.

LEWIS WALLER'S FAREWELL.

"Behind, before, thou hast beset"—no, it isn't Shakespeare; only the Bible. W. Somerset Maugham might have said something like that if he had attended Lewis Wallers' farewell performance of The Explorer at Daly's May 25. The Great Game was entree, and the courtship scene from Henry V. was dessert, exquisitely prepared. It might be added that some of us prefer the dessert, even if Summer hasn't come. We shall be glad, judging from this bit, to see Mr. Waller in the entire play next season, as he has promised. He played the royal lover with spirit, and Madge Titheradge was a most winsome French princess. Their first kiss was neatly done. Miss Titheradge also showed a graceful French bow. The lines brought more hearty laughs than the merely clever smart talk of Maugham.

Mr. Waller, called before the curtain, spoke briefly: "I thank you for this very kind reception. I'm very fond of New York and I've had a ripping time. If you let me, I'll be glad to come back next season."

DAILY CRITICS.

The daily critics were far from enthusiastic in praise of Mama's Baby Boy. The morning *World* was as kind as any in remarking that the affair "is neither better nor worse than its title would suggest." The evening *Globe* remarks, "It is a waste of time to approach this piece in a captious mood." The morning *Times*, the evening *Sun*, and the evening *World*, however, expressed their contempt or disapproval succintly. The cabaret was generally approved.

THE PLAYERS ELECT OFFICERS.

The annual meeting of The Players was held at the clubhouse, 16 Gramercy Park, on May 20, when the following officers were elected for the ensuing year: John Drew, president; Judge Joseph F. Daly, vice-president; J. L. Laidlaw, treasurer, and Hamilton Bell, secretary. The three new directors are Mr. Laidlaw, Oliver Doud Byron, and W. E. Graham.

THE BEN GREET PLAYERS OPEN.

The Ben Greet Players gave As You Like It, on Thursday and Friday last, and The Comedy of Errors, on Saturday, at Fieldston, Riverdale-on-Hudson, N. Y., opening their Summer season. These performances were in aid of the Children's Aid Society's Pike Street school and drew large numbers of fashionable folk.

HAMMERSTEIN WILL QUIT LONDON?

London cables state that Oscar Hammerstein has intimated that he will dispose of his London Opera House in about six weeks, the reason being that there are not enough moneyed patrons of opera in London to support the venture.

THE MATINEE GIRL

ASK Violet Romer where she will spend her vacation and she answers, turning upon you eyes from which she must have derived her Christian name: "I don't know where, but I know what it will be: a vacation among woods and mountains, with nothing to hide the sky except leaves and boughs." The girl dancer is, in respect to her love of nature, as pagan as Isadora Duncan's self. She learned to dance, she says, by watching the waves of the Pacific from the Presido at San Francisco, and her best effects are secured by imitating the swaying of tree boughs in a high wind, as she observed them in Golden Gate Park.

Beverly Sitgreaves spent last Sunday in one of her frequent pilgrimages to the Confederate plot

ELIZABETH TYREE AND HER NEPHEW

at Mount Hope Cemetery, where her revered father lies buried. The Confederate camp of which the veteran officer was a member celebrated, as is its custom, the last Sunday in May instead of the usual Memorial Day, paying a ceremonial visit to its dead, among whom Miss Sitgreaves's father was distinguished.

Margaret Wycherly shook the metropolitan heat and dust from her slender sandals last week and departed for Quebec, where she will pay a visit to her father, a physician in the province, for six weeks.

Some George M. Cohan sparkles:

"Grand opera is musical melodrama gone mad. Taste for the crazy stuff never attacks a man until he's made a million. Some of these days I'm going to underwrite one of the highbrow yodels that they pull off at the Metropolitan at ten dollars a plate. I'll turn it into ragtime doings, with local situations, and then you just watch the diamond horseshoe bunch trail to my teepee.

"My plays, Lillian Russell to the contrary notwithstanding, are like most people—they have no ideas. They're just moving picture people that I harness up in a set of strings. When I agitate the twine they perform, as everyday people do when folks are stringing them. The only difference is that my strings lead to the box-office.

"A fellow asked me what is my favorite line in all my plays. It didn't take me long to answer that. It's the favorite line of every man that puts on a show. I write it at the top of every play and do my derndest to write up to it. It's 'All Sold Out.'

"I told a fellow that before I left the game I wanted to write as many plays as there are stars in the flag of the United States. The fellow had the nerve to ask me how many there were. I told him to count 'em up himself."

Mr. and Mrs. A. Hylton Allan (Renee Kelly), who distinguished themselves in the juvenile lead and ingenue roles with the Drama Players, have sailed to the other side to play with Master Allan, Jr., aged two years.

Though Julia Dean vehemently denies that she intends to open a performing menagerie in opposition to the Hippodrome, a visit to her apartment on Forty-ninth Street lends color to the rumor. Miss Dean's study is filled with elephants. Thirty-one pachyderms—black, white, tawny and silver colored—lead an endless procession across her bookcases and stare ruminatively from her mantle.

Richard Scott, the tall young Kentuckian, who recently played Kafur so acceptably in Kismet, wrote to his sisters in Paducah of his new role. He described his costume as "mostly a belt and slippers." His dusky mammy was troubled about the brevity of this costume. One morning she came down stairs, her face reflecting inward peace.

"Why do you look so happy this morning, Mac-Clara?" her mistress inquired.

"I been done wrasslin' wid de Lawd about Marse Dick, an' He tole me 'twan't nuffin' to play dataway. 'Why, Clara,' He says to me—I heard His voice right over my shoulder—'tain't nuffin' to go before the aujence dataway. Marse Dick's only playin' Cupid.'"

Emily Wakeman returned from her long tour with Billie Burke on Saturday, proceeding joyously at once to Touissant, her farm near Cos Cob, Conn., there to renew her acquaintance with her son, Master Randolph Hartley, Jr., who has grown mightily in her six months' absence.

Mr. and Mrs. Channing Pollock will make a record transatlantic vacation journey. On July 10 they will sail on the *Lusitania* for a five days' crossing, will spend five days in London, five in Paris, and will race back in five days, a rushing three weeks minus.

Elizabeth Tyree, in private life Mrs. James Metcalfe, is the only absolutely fearless woman I ever knew. So much am I impressed by this woman unafraid, that I challenge the world to produce another like her. Not only does she remain calm in the presence of a mouse, but she kills snakes by crushing them with her heel. Not expecting you to believe this unsupported assertion, I furnish the snapshot on this page as corroborative evidence. This shows the former member of the Lyceum Stock company triumphantly returning after a snaking on her country place at Bedford Hills, N. Y.

Margaret Illington is paying in the coin of hard work the penalty of success. A night letter from her, en route through Kansas, says: "My Western tour, as originally planned to close in Tacoma July 13, has been extended. Am now booked continuously and shall have no Summer vacation at all. Will send you route card giving tour to September 1."

Lizzie Rechelle, remembered for her work in Paul Kauvar, and an active member of the Executive Committee of the Professional Woman's League, has joined the march of players to country retreats and purchased a farm near Redding, Conn., where she fled at the premature arrival of Summer.

"Do you know where Mrs. A. M. Palmer is?" an actress returning from a long tour, with the been-out-of-town-a-long-time appetite for acquaintance renewal, asked me. I do indeed. Mrs. Palmer lives in an apartment overflowing with reminders of her distinguished husband's managerial career. In one room of the atmospheric home I saw five portraits of the late estimable manager, the only portraits in the room. From her apartment Mrs. Palmer comes forth often to engage in philantropical activities, one of which is the New York Milk Committee. Mrs. Palmer is the chairman of the Committee on Women's Organizations and makes frequent addresses in the interests of pure fluid food. She retains her farm near Stamford, to which she pays a visit of supervision every other week. The former president of the Professional Woman's League is well, strong and of the same incessant activity that characterized her in the days when she was her husband's counsellor and aid. Unlike some of the widows of advanced ideas who wear no mourning, Mrs. Palmer appears always

ELIZABETH TYREE OUT FOR BIG GAME

in crepe trimmed frocks and hats, and says she will wear her widow's weeds while she lives.

Arthur Row has a commission from a magazine for a study of "Bernhardt and Her Audiences," which will be illustrated by Dr. Arnold Genthe, formerly of San Francisco, whose recent exhibition of colored photography caused the assembling of many theatrical folk in his studio.

And these reflections of Josephine Victor penned while the Hen Pheasant of Chantecler, dated "Somewhere Between Salt Lake City and Los Angeles."

"We are speeding across the vast American Desert. It's early evening. I'm sitting in my berth propped up with pillows and enjoying all the comforts of twentieth century travel. I compare my luxury with the frightful hardships the pioneers who crossed this desert must have endured. Theirs the glory, and I think we, the latter generation, concede it to them with full hearts. We in turn do our present share that future generations may profit, don't you think? A kind of give and take.

"I've been looking out of the window, up at the star laden sky. I feel I can stretch forth my hand and grasp it all. Vain illusion, not unlike life.

"It's all so calm and peaceful. Have you noticed how very simple things become under the benign influence of all out of doors? Life problems become as simple as A B C. But in crowded cities we are all school children, in a way, and think how difficult the alphabet is. It's only when we stand off in the open that we realize how simple the great teacher is after all."

THE MATINEE GIRL.

PLAYS OF THE YEAR

DURING the year beginning May 27, 1911, and ending June 1, 1912, four hundred plays of all sorts have been seen in the regular theatres of New York city. Of there, one hundred and sixty-three were seen here for the first time. Sixty plays had more than fifty performances, thirty-one plays had more than one hundred performances, and six plays had more than two hundred performances.

The following is a comparison of the records of the last three years:

	Number of productions.	Number of new plays.	More than 50 times.	More than 100 times.	More than 200 times.
1909-10.....	288	152	46	20	7
1910-11.....	366	150	58	32	9
1911-12.....	400	163	62	35	9

Plays marked with an asterisk in the following list were seen for the first time in New York.

RECORD OF PLAYS.

Aiglon, L', June 20, Globe (Bernhardt), 1 time.

Alias Jimmy Valentine, Nov. 6, Prospect, 10 times; Jan. 22, Metropolis, 10 times; Feb. 5, Academy of Music, 24 times; total, 44 times.

All on Account of Eliza, March 4, Prospect, 10 times.

Alma, Where Do You Live? March 18, Grand Opera House, 8 times.

*Arab, The, Sept. 20, Lyceum, 21 times; Oct. 9, Astor, 32 times; Nov. 6, Grand Opera House, 9 times; total, 62 times.

Arizona, Jan. 1, Metropolis, 12 times.

Armi di Amori, July 6, July 13, Irving Place, 2 times.

*Around the World, Sept. 2, Hippodrome, 445 times.

As a Man Thinks, May 28, Thirty-ninth Street, 41 times; July 14, Thirty-ninth Street, 57 times; Oct. 2, West End, 8 times; total, 106 times.

As You Like It, July 29, Columbia University (Coburn), 1 time; Sept. 6, West End (Mantell), 1 time; Nov. 8, 22, 30, Manhattan Opera House, 3 times; total, 5 times.

Baby Mine, Sept. 25, Manhattan Opera House, 8 times; Feb. 26, West End, 8 times; total, 16 times.

Bachelor's Baby, Nov. 20, Grand Opera House, 8 times.

Balkan Princess, Nov. 13, West End, 8 times.

Banker's Daughter, Sept. 25, Academy of Music, 12 times.

Barbara Frietchie, Oct. 9, Metropolis, 10 times.

*Baron Trenck, March 11, Casino, 40 times.

Barrier, The, March 25, Metropolis, 10 times.

*Barriers Burned Away, Feb. 26, Prospect, 10 times.

*Baxter's Partner, June 27, Bijou, 5 times.

Bells, The, Jan. 17, Grand Opera House, 3 times.

Ben-Hur, Dec. 25, New Amsterdam, 43 times.

*Betsy, Dec. 11, Herald Square, 34 times.

Beverly of Graustark, June 26, Metropolis, 10 times.

Beverly, June 26, Metropolis, 10 times.

*Bird of Paradise, The, Jan. 8, Daly's, 16 times; Jan. 23, Maxine Elliott's, 99 times; total, 115 times.

Bird Trainer, The, June 26, 29, Irving Place, 2 times.

*Birthright, Nov. 20, Maxine Elliott's, 6 times (Irish Players).

Blue Bird, The, Sept. 15, Century, 19 times.

Blue Mouse, The, July 24, Academy of Music, 12 times; June 12, Prospect, 10 times.

Boccaccio, No. 25, Irving Place, 3 times.

Bohemian Girl, The, Oct. 23, West End (Aborn), 8 times; Oct. 30, Manhattan Opera House, 8 times.

Boss, The, Oct. 9, West End, 9 times; Oct. 16, Manhattan Opera House, 8 times; total, 17 times.

*Bought and Paid For, Sept. 26, Playhouse, 313 times (still running).

Brewster's Millions, May 29, Metropolis, 10 times.

*Brigantino, Jan. 2, Irving Place, 3 times.

*Building Fund, Dec. 1, Maxine Elliott's (Irish Players), 3 times.

*Bunty Bulls and Strings, Feb. 8, Broadway (Weber and Fields), 110 times.

*Bunty Pulls the Strings, Oct. 10, Comedy, 308 times (still running).

*Butterfly on the Wheel, Jan. 9, Thirty-ninth Street, 168 times (still running).

Camille, Nov. 13, Family, 12 times; April 29, Prospect, 12 times.

Canterbury Pilgrims, July 29, Columbia University (Coburn), 1 time.

Carmen, Sept. 18, Academy of Music, 12 times.

*Cave Man, The, Oct. 30, Fulton, 17 times.

Chimmie Fadden, Sept. 25, Metropolis, 10 times.

*Chip of the Old Block, Dec. 8, Wallack's, 1 time.

Chocolate Soldier, Oct. 2, Manhattan Opera House, 8 times; Feb. 12, West End, 8 times; total, 16 times.

Chorus Lady, The, Nov. 27, Metropolis, 10 times.

Chosen People, The, March 21, Garrick (Orleneff), 2 times.

Christian, The, March 4, Metropolis, 10 times.

Cinderella, Dec. 25, Academy of Music, 12 times.

City, The, May 29, Academy of Music, 12 times; Aug. 21, Metropolis, 10 times; May 27, West End, 12 times.

Clansman, The, Sept. 11, Metropolis, 10 times.

College Widow, The, June 26, Prospect, 10 times.

Commanding Officer, The, Feb. 29, Metropolis, 10 times.

Concert, The, Sept. 14, Belasco, 39 times; March 4, Grand Opera House, 8 times; total, 47 times.

Confessions of a Wife, Sept. 11, Family, 12 times.

Country Boy, The, Sept. 25, Grand Opera House, 8 times.

Country Girl, A, May 27, Herald Square, 33 times.

Cousin Kate, Jan. 29, Empire, 34 times; Feb. 28, Criterion, 16 times; total, 50 times.

Crisis, The, Dec. 11, Prospect, 10 times; Jan. 1, Academy of Music, 12 times; total, 22 times.

Crucifix Carver of Oberammergau, The, May 29, Irving Place, 1 time.

*Czar Paul I., March 18, Garrick (Orleneff), 6 times.

Dairy Farm, The, Oct. 30, Metropolis, 10 times.

Dame aux Camélias, La, June 21, Globe (Bernhardt), 1 time.

Dancing Girl, The, Aug. 7, Academy of Music, 12 times.

D'Arcy of the Guards, May 20, Metropolis, 10 times.

Darkest Russia, Oct. 9, Academy of Music, 12 times.

*Dear Old Charlie, April 15, Maxine Elliott's (Charles Hawtrey), 32 times.

Deep Purple, The, Sept. 2, Manhattan Opera House, 10 times; Sept. 9, West End, 8 times; Feb. 12, Prospect, 10 times; Feb. 26, Academy of Music, 12 times; total, 40 times.

Devil, The, Oct. 23, Academy of Music, 12 times.

*Disraeli, Sept. 18, Wallack's, 287 times.

*Die Dollar Prinzessin, Nov. 1, Irving Place, 11 times (Viennese Operatic company); March 9, West End, 1 time; March 22, Manhattan Opera House, 1 time; March 20, Irving Place, 1 time; total, 14 times.

*Der Doppelmensch, Sept. 30, Irving Place, 13 times.

Der Dorfpfarrer, April 29, Irving Place, 2 times (Oberammergau Players).

Dr. De Luxe, Oct. 16, Grand Opera House, 8 times.

Dr. Jekyll and Mr. Hyde, Jan. 16, Grand Opera House, 3 times (Shea).

Dorothy Vernon of Haddon Hall, Sept. 18, Metropolis, 10 times.

*Drone, The, Nov. 17, Thirty-ninth Street, 1 time.

Du Barry, Jan. 29, Academy of Music, 12 times.

*Duchess, The, Oct. 16, Lyric, 21 times.

Easiest Way, The, April 15, Prospect, 10 times; May 6, Academy of Music, 12 times.

East Lynne, Oct. 16, Family, 12 times.

Einer von Unsere Leut, Jan. 18, Irving Place, 5 times.

Electra, July 26, Columbia University (Coburn), 1 time.

*Elevating a Husband, Jan. 22, Liberty, 25 times; Feb. 12, Criterion, 18 times; Feb. 26, Garrick, 16 times; March 11, Criterion, 59 times; total, 118 times.

*Enchantress, The, Oct. 19, New York, 110 times; April 1, Grand Opera House, 8 times; total, 118 times.

Everywoman (continued from previous record), May 29, Lyric, 41 times; Sept. 4, Lyric, 33 times; Feb. 19, Herald Square, 45 times; April 8, West End, 8 times; total, 127 times.

Excuse Me (continued from previous record), May 29, Gaiety, 40 times; Aug. 14, Gaiety, 34 times; Dec. 4, West End, 8 times; total, 82 times.

*Explorer, The, May 6, Daly's, 24 times.

*Falsely True, Dec. 20, Maxine Elliott's, 3 times (Irish Players).

Fanfair La Tulipe, June 19, 20, 23, Irving Place (Italian Opera company), 3 times.

*Fascinating Widow, The, Sept. 11, Liberty, 57 times; Nov. 13, Grand Opera House, 8 times; Jan. 8, Grand Opera House, 8 times; total, 73 times.

Fatal Wedding, The, Sept. 4, Family, 12 times.

*Father, The, April 9, Berkeley Lyceum, 33 times.

*Fatted Calf, The, Feb. 20, Daly's, 8 times.

Faun, The, Sept. 18, West End, 8 times; Jan. 15, Manhattan Opera House, 8 times; total, 16 times.

Femme X, La, June 21, Globe (Bernhardt), 1 time.

*First Lady of the Land, The, Dec. 4, Gaiety, 66 times; Feb. 12, Fulton, 34 times; total, 100 times.

Fledermaus, Die, Oct. 16, Irving Place, 7 times (Viennese Opera company); March 6, 9, West End, 2 times; March 13, 16, Manhattan Opera House, 2 times; total, 11 times.

*Flower of the Palace of Han, The, March 19, Little, 20 times.

Folies Bergere (continued from previous record), May 30, 6 weeks; July 31, 6 weeks; Sept. 22, 1 week; Oct. 9, Grand Opera House, 1 week.

Fool of Fortune, A, Jan. 12, Garrick, 1 time.

Fool There Was, A, March 25, Grand Opera House, 8 times.

For Her Children's Sake, June 19, Grand Opera House, 12 times; Sept. 18, Family, 12 times; total, 24 times.

Fortune's Fool, Dec. 8, Wallack's, 1 time.

Fortune Hunter, The, Dec. 25, Grand Opera House, 9 times; May 6, Manhattan Opera House, 12 times; May 13, Metropolis, 10 times.

Fourth Estate, The, Nov. 27, Prospect, 10 times.

Forty-five Minutes from Broadway, March 14, George M. Cohan's (revived), 33 times; May 6, Grand Opera House, 8 times; total, 41 times.

*Frau Greti, Die, Dec. 25, Irving Place, 7 times.

Frou Frou, March 18, Hudson (Simone), 8 times.

*Fruehlings Erwachen, March 22, Irving Place, 2 times.

Galley Slave, The, Nov. 20, Academy of Music, 12 times.

Gamblers, The, Jan. 8, Manhattan Opera House, 8 times; March 25, West End, 8 times; total, 16 times.

*Garden of Allah, The, Oct. 21, Century, 248 times.

Geisha, The, July 1, Irving Place (Italian Comic Opera company), 1 time.

*Gentleman of Leisure, A, Aug. 24, Playhouse (Fairbanks), 23 times; Sept. 13, Globe, 38 times; Oct. 16, Herald Square (Cyril Scott), 16 times; Nov. 11, West End, 8 times; total, 85 times.

Gentleman from Mississippi, A, Jan. 22, Prospect, 10 times.

Get-Rich-Quick Wallingford, May 29 (Continued from previous record), 134 times.

*Ghost of Jerry Bundler, The, Dec. 8, Wallack's, 1 time.

Ghosts, March 14, Garrick (Orleneff), 4 times.

Girl from Rector's, The, Feb. 5, Prospect, 10 times; March 25, Manhattan Opera House, 8 times; April 29, Metropolis, 10 times; total, 28 times.

*Girl of My Dreams, The, Aug. 7, Criterion, 41 times.

Girl from Texas, The, Dec. 18, Metropolis, 10 times.

Girl of the Golden West, The, Nov. 13, Academy of Music, 12 times; Jan. 15, Prospect, 10 times; total, 22 times.

Girl Raffles, The, Sept. 4, Metropolis, 10 times.

Girls, Aug. 28, Prospect, 10 times.

*Glaube und Heimath, Feb. 7, Irving Place, 7 times; Feb. 19, Irving Place, 2 times; total, 9 times.

Going Some, May 6, Prospect, 10 times.

* Grain of Dust, The, Jan. 1, Criterion, 24 times; May 27, Grand Opera House, 9 times.

Gran Via, June 17, Irving Place (Italian Comic Opera company), 1 time.

Granatieri, June 12, 16, July 8, 14, Irving Place (Italian Comic Opera company), 4 times.

Great Divide, The, May 29, West End, 9 times; June 19, Prospect, 9 times.

*Great Name, The, Oct. 4, Lyric, 13 times; Oct. 16, Thirty-ninth Street, 8 times; total, 21 times.

*Green Stockings, Oct. 2, Thirty-ninth Street, 17 times; Oct. 16, Maxine Elliott's, 41 times; Nov. 11, Grand Opera House, 8 times; Feb. 12, Lyceum, 16 times; total, 82 times.

*Greyhound, The, Feb. 29, Astor, 100 times (still running).

*Gypsy Love, Oct. 17, Globe, 31 times.

*Haben Sie Nichts zu Verzollen, Jan. 11, 33 times; March 5, 7, West End, 2 times.

Hamlet, Sept. 4, West End (Mantell), 1 time; Sept. 19, West End (Mantell), 1 time; Nov. 18, m., 18, 22, 28, Manhattan Opera House (Sothern and Marlowe), 4 times; April 23, Wallack's (Ian MacLaren), 1 time; total, 7 times.

Hansel und Gretel, May 13, Broadway, 12 times (Aborn).

Harvest, Dec. 18, Maxine Elliott's (Irish Players), 3 times.

He Came from Milwaukee, Feb. 12, Manhattan Opera House, 8 times; March 11, West End, 8 times; total, 16 times.

Heart of Maryland, The, Jan. 8, Prospect, 10 times.

Heir to the Hoorah, The, Feb. 19, Academy of Music, 12 times.

Hen Pecks, The, May 29, Broadway (continued from previous record), 8 times; Aug. 7, Broadway, 36 times; Jan. 1, Manhattan Opera House, 9 times; total, 53 times.

Himmelbett, Das, Nov. 30, Irving Place (Viennese Opera company), 8 times.

*Hokey Pokey, Feb. 8, Broadway, 110 times.

House Next Door, The, Sept. 4, Prospect, 10 times; Dec. 18, Academy of Music, 12 times; May 13, West End, 12 times; total, 34 times.

House of a Thousand Candles, The, Aug. 7, Metropolis, 20 times.

*Hyacinth Halvey, Dec. 15, Maxine Elliott's (Irish Players), 2 times.

*Image, The, Dec. 21, Maxine Elliott's (Irish Players), 2 times.

Ingomar, June 19, West End, 8 times.

In Mizzoura, Aug. 21, Academy of Music, 12 times.

In the Bishop's Carriage, June 26, Academy of Music, 12 times; Oct. 23, Metropolis, 10 times.

Ironmaster, The, Nov. 20, Family, 12 times.

*Jackdaw, The, Dec. 14, Maxine Elliott's (Irish Players), 2 times.

*Jail Gates, The, Nov. 27, Maxine Elliott's (Irish Players), 6 times.

*Jean Marie, June 19, Globe (Bernhardt), 1 time.

Jim the Penman, Jan. 15, Academy of Music, 12 times.

Julius Cæsar, Sept. 11-23, Manhattan Opera House (Mantell), 6 times.

*Junge Fritz, Der, March 8, Irving Place, 2 times.

*Just to Get Married, Jan. 1, Maxine Elliott's, 25 times.

Kathleen Mavourneen, March 18, Metropolis, 10 times.

Kathleen Ni Houlihan, Dec. 1, Maxine Elliott's (Irish Players), 3 times; Dec. 25 (Irish), 9 times; total, 12 times.

*Kindling, Dec. 5, Daly's, 42 times; Jan. 1, West End, 8 times; Jan. 29, Manhattan Opera House, 8 times; total, 58 times.

King Lear, Sept. 8, West End (Mantell), 1 time; Sept. 15, Manhattan Opera House (Mantell), 1 time.

*Kismet, Dec. 25, Knickerbocker, 188 times.

*Kiss Waltz, The, Sept. 18, Casino, 91 times; Dec. 4, Manhattan Opera House, 8 times; March 18, West End, 8 times; total, 107 times.

Kreutzer Sonata, Sept. 18, Prospect, 10 times.

*Lady from the Sea, The, Nov. 6, Lyric (Drama Players), 6 times.

*Lady of Coventry, The, Nov. 21, Daly's, 15 times.

*Lady of Dreams, The, Feb. 28, Hudson, 21 times.

*Lady Patricia, Feb. 26, Empire, 32 times.

Leah Kleschna, Oct. 2, Prospect, 10 times; April 1, Academy of Music, 12 times.

*Learned Ladies, The, Nov. 9, Lyric, 14 times (Drama Players).

Lena Rivers, June 5, Metropolis, 10 times.

*Let George Do It, April 22, West End, 8 times; April 29, Manhattan Opera House, 8 times; total, 16 times.

Lew Dockstader's Minstrels, Feb. 5, West End, 8 times; Feb. 19, Manhattan Opera House, 9 times; total, 17 times.

Lights o' London, June 19, Metropolis, 10 times; March 11, Academy of Music, 12 times.

Lion and the Mouse, The, June 5, West End, 9 times; Oct. 2, Metropolis, 10 times; March 4, Academy of Music, 12 times; April 8, Prospect, 12 times; total, 43 times.

*Little Boy Blue, Nov. 27, Lyric, 174 times; April 29, West End, 8 times; total, 182 times.

Little Church Around the Corner, The, Sept. 25, Family, 12 times.

*Little Millionaire, The, Sept. 25, George M. Cohan's, 189 times.

Little Miss Fix-It, Nov. 27, Grand Opera House (Alice Lloyd), 9 times.

Little Outcast, A, Oct. 2, Family, 12 times.

*Littlest Rebel, The, Nov. 4, Liberty, 57 times.

Die Logenbrüder, Oct. 12, Irving Place, 4 times.

S'Lorle aus dem Schwarzwald, Dec, 19, Irving Place, 1 time.

Love Route, April 22, Metropolis, 10 times.

Lover's Lane, May 13, Prospect, 10 times.

*Die Lustige Witwe, Nov. 15, Irving Place, 9 times (Viennese Opera company); March 15, Manhattan Opera House, 1 time; total, 10 times.

*Lydia Gilmore, Feb. 1, Lyceum, 12 times.

Macbeth, July 28, Columbia University (Coburn), 1 time; Aug. 31, Sept. 2, Irving Place (Kellerd), 3 times; Sept. 5, 9, West End (Mantell), 2 times; Sept. 18, 23 (Mantell), Manhattan Opera House, 2 times; Nov. 6-11, 17, 23, 27, 29, Manhattan Opera House (Sothern and Marlowe), 10 times; total, 16 times.

*Macushla, Feb. 5, Grand Opera House, 25 times.

Madam Angot, June 27, July 1, 5, 7, 12, Irving Place (Italian Comic Opera company), 5 times.

Madame Sherry, Sept. 2, Grand Opera House, 10 times.

Madame X, Oct. 23, Manhattan Opera House 8 times; Oct. 30, West End, 8 times; total, 16 times.

*Madame X (German), May 6, Irving Place, 7 times.

*Maggie Pepper, Aug. 31, Harris, 152 times; Jan. 22, Grand Opera House, 8 times; total, 160 times.

*Making Good, Feb. 5, Fulton, 8 times.

* Mama's Baby Boy, May 25, Broadway, 10 times (still running).

*Man and His Wife, A, Jan. 15, Grand Opera House, 2 times.

*Man from Cook's, The, March 25, New Amsterdam, 32 times.,

*Man of Honor, A, Sept. 14, Weber's, 41 times.

Man of the Hour, The, Jan. 29, Prospect, 10 times.

Man on the Box, The, Sept. 11, Prospect, 10 times.

Man's World, A, Oct. 23, Prospect, 10 times.

*Marionettes, The, Dec. 5, Lyceum, 65 times.

*Marriage—Not, The, May 13, Maxine Elliott's, 8 times.

Mary Jane's Pa, Nov. 13, Prospect, 10 times.

Merchant of Venice, The, Aug. 28, 30, Irving Place (Kellerd), 3 times; Sept. 4, 7, West End (Mantell), 2 times; Sept. 16, 20, 22, Manhattan Opera House (Mantell), 3 times; Nov. 13, 14, 15, 25, Dec. 1, Manhattan Opera House (Sothern and Marlowe), 5 times.

*Meyers, Feb. 19, Irving Place, 7 times.

*Million, The, Oct. 24, Thirty-ninth Street, 91 times; Jan. 8, Herald Square, 49 times; Feb. 19, West End, 9 times; March 18, Manhattan Opera House, 8 times; total, 157 times.

*Mineral Workers, The, Dec. 4, Maxine Elliott's (Irish Players), 4 times.

Minna Von Barnhelm, March 29, Irving Place, 1 time.

*Miss Jack, Sept. 4, Herald Square, 17 times.

Mistress Nell, Dec. 4, Metropolis, 10 times.

*Mixed Marriage, Dec. 11, Maxine Elliott's (Irish Players), 4 times.

*Modern Marriage, A, Sept. 16, Bijou, 17 times.

*Modest Suzanne, Jan. 1, Liberty, 24 times.

Monsieur Beaucaire, March 11, Daly's, 64 times.

Monte Cristo, June 5, Grand Opera House, 12 times; Aug. 10, Metropolis, 10 times; Sept. 3, Academy of Music, 12 times.

Moschettieri al Convento, Aug. 8, 15, Irving Place (Italian Comic Opera company), 2 times.

*Mrs. Avery, Oct. 23, Weber's, 8 times.

Mrs. Bumpstead-Leigh, Dec. 4, Grand Opera House, 8 times.

Mrs. Temple's Telegram, Aug. 7, Prospect, 10 times.

Mrs. Wiggs of the Cabbage Patch, Feb. 12, Metropolis, 10 times.

Much Ado About Nothing, July 24, New York University, 1 time; July 25, Columbia University (Coburn), 1 time.

*Die Musterweiber, Jan. 31, Irving Place, 3 times.

*Mutt and Jeff, Oct. 23, Grand Opera House, 8 times; Jan. 22, Manhattan Opera House, 8 times; Jan. 29, West End, 8 times; total, 24 times.

*My Girl's Partner, Oct. 16, Metropolis, 10 times.

*Die Nacherin, Jan. 10, Irving Place, 1 time.

Naughty Marietta, April 1, West End, 8 times; April 8, Manhattan Opera House, 8 times; total, 16 times.

*Never Homes, The, Oct. 4, Broadway, 94 times; Dec. 25, West End, 9 times; total, 103 times.

*Next! Sept. 30, Daly's, 10 times.

Nigger, The, Dec. 4, Academy of Music, 12 times.

Nobody's Widow, Oct. 2, Grand Opera House, 8 times.

*Œdipus Rex, June 21, 22, 23, Irving Place, 4 times.

*Officer 666, Jan. 29, Gaiety, 146 times (still running).

Old Heidelberg, May 27, Prospect, 10 times.

Old Town, The, April 8, Grand Opera House, 8 times.

Oliver Twist (Carr version), Feb. 26, New Amsterdam, 32 times; March 25, Empire, 32 times; total, 64 times.

Oliver Twist, July 11, Academy of Music, 12 times; March 18, Prospect, 10 times; total, 22 times.

*One Day, March 11, Metropolis, 10 times.

Only a Shop Girl, July 3, Metropolis, 10 times.

*Only Son, The, Oct. 16, Gaiety, 33 times.

*Opera Ball, The, Feb. 12, Liberty, 32 times.

Der Opera-Ball, Dec. 1, Irving Place (Viennese Opera company), 4 times.

Othello, Sept. 14, Manhattan Opera House, 1 time.

*Over the River, Jan. 8, Globe, 122 times.

Over Night, Nov. 20, West End, 8 times; Feb. 5, Manhattan Opera House, 8 times; total, 16 times.

Paid in Full, June 5, Prospect, 9 times; Nov. 6, Metropolis, 10 times; April 29, People's, 12 times; total, 31 times.

Passers-By, Sept. 14, Criterion, 128 times.

Patience, May 6, Lyric, 32 times.

*Pearl Maiden, The, Jan. 22, New York, 16 times.

*Peggy, Dec. 8, Casino, 37 times.

*Penalty, The, Oct. 14, Gaiety (special matinee), 1 time; March 4, Manhattan Opera House, 8 times; total, 9 times.

*Pietro Caruso, Jan. 23, Irving Place, 12 times.

*Pigeon, The, March 11, Little, 58 times.

H. M. S. Pinafore, Sept. 4, Casino, 17 times; Dec. 25, Manhattan Opera House, 9 times; Jan. 1, West End, 9 times; total, 35 times.

Pink Lady, The, May 29 (continued from previous record), 228 times.

*Playboy of the Western World, The, Nov. 27, Maxine Elliott's (Irish Players), 6 times; Dec. 7, 4 times; Dec. 25, 9 times; total, 19 times.

Pomander Walk, Sept. 2, Wallack's, 18 times; Sept. 25, West End, 8 times; total, 26 times.

Poupee, La, July 4, 11, Irving Place (Italian Comic Opera company), 2 times.

Pretty Peggy, April 15, Academy of Music, 12 times.

*Preserving Mr. Panmure, Feb. 27, Lyceum, 31 times.

*Price, The, Nov. 1, Hudson, 81 times; Feb. 26, Grand Opera House, 8 times; total, 89 times.

(*Continued on page* 21.)

REFLECTIONS

George Parsons has succeeded William Courtenay in the leading role of Ready Money at the Cort Theatre, Chicago.

Howard A. Clark, a Madera, Cal., business man, and Harriette Cooley, actress daughter of Manager Frank Cooley, were married at the home of her father, Redwood City, Cal., on May 18. The bride is a granddaughter of the late Alice Kingsbury.

Weber and Fields discovered last week that the date set apart for their Jubilee at Atlantic City, N. J., on June 15 would conflict with the appearance of the Friars' Frolic there. So they wired to the clubhouse here: "We have canceled Atlantic City to play there with you."

The Winter Garden company took in the New York-Washington baseball game on Friday, as guests of Al. Jolson, who invited the ball players to see himself and company act out in the evening of the same day.

Princess Ibrahim Hassan (Ola Humphrey), who has been in this city all Winter, sailed on Saturday to rejoin her husband in Egypt.

Edna Darch, protegé of Emma Calve, and Leighton McMurtrie, a San Diego, Cal., realty man, were married in Los Angeles last week. The bride will continue her stage career, joining the Chicago Opera company next season.

Georgia O'Ramey, late of Seven Days, and Robert B. Griffin, wealthy wallpaper manufacturer, were married at Greenwich, Conn., on May 22. The wedding was the result of a romance that began on an ocean liner a year ago. They sailed for Europe on Saturday.

Eleanor Montgomerie, actress, daughter of Lady Sophia Montgomerie, and James Arthur of Ayr, England, were married on May 21 in London.

The Shuberts have given to Clarence Harvey, of the Winter Garden company, a contract to remain under their management for the rest of his life or until he retires from the stage.

The members of the Theatre Club had a breakfast at the Claremont on May 21. Mrs. J. Christopher Marks presided and those present included Margaret St. John, Mrs. Frances Carter, Mrs. Julian Edwards, Peter R. Brown, Robert Parkin, the Theatre Club Quartette, Mrs. Woodallen Chapman, Edith Hallett Frank, Flora Winifred Hardie, Horatio Reuch, and Frederick Gunther.

At a cotillion given at the Ritz Hotel, London, on May 21, a huge basket, seemingly filled with roses, was brought into the ballroom and from it sprang Pavlowa to do one of her Russian dances.

Colonel Lilie, an army officer, is under arrest at Kief, Russia, having fatally stabbed a musician who could not play a certain march for him.

Madame Edvina, the latest opera singer to charm London, is soon to be heard in Canada, and will be with the Boston Opera company next season.

Madame Schumann-Heink in St. Louis recently told a reporter that "suffrage, politics, labor and all things which take women out of the home and away from their natural functions of bearers and rearers of children are inimical to society and to the race."

Charles Klein sprained an ankle at his New York office on May 21. His motor car hurried him to his home, Shirley Manor, Rowayton, Conn., where he may be laid up for several weeks.

The Hippodrome is said to have cleared more than a quarter of a million dollars with Around the World. The management foretells a bigger and more brilliant show for next season.

The final production in William A. Brady's Spring list will be A House Divided, to have its premiere June 10.

The Shuberts are to have still another theatre in Thirty-ninth Street. This house will seat six hundred persons and will be devoted to plays with small casts, principally comedies.

Beginning Oct. 30, a series of Strindberg plays are to be produced by Warner Oland at the Berkeley Theatre, where The Father, the first play by August Strindberg ever presented in this country in English, recently terminated an engagement. Easter is to be the opening play in the Fall, followed by The Countess Julie, The Stronger, The Outlaw and several of the so-called chamber plays which Strindberg wrote especially for his intimate theatre in Stockholm. Also The Father is to be revived.

Gatti-Casazza and Henry W. Savage, of this city, Andreas Dippel, of Chicago, and Henry Russell, of Boston, are all in Berlin to secure singers for the next grand opera season. Freida Hempel has been secured already for the Metropolitan Opera House here, while Mr. Dippel has engaged Helen Stanley, a Chicago girl; Julia Clausen, a Swede; Calejo, an Egyptian, and Giorgini and Gagliardi, Italians.

Edward F. Albee has issued a handsome book of nearly two hundred pages, entitled "The Albee Alumni, a History of the Eleven Years of the Albee Stock Company," Providence, R. I. The text is by "The Girl Behind the Pen," with introduction by Johnson Briscoe, while there are portraits of the many prominent players who have made this company notable and the casts of all its productions.

Andreas Dippel has secured the American rights to the operetta, Napoleon and the Fair Sex, music by Heinrich Reinhart, composer of The Spring Maid. The Chicago Opera company will present it next season.

The title of Augustus Thomas's latest play, When It Comes Home, has been changed to The Model. It will be seen in this city in the Autumn.

Winthrop Ames and the Shuberts have secured for next season Henry Kitchell Webster's play, June Madness, which scored a sensational success when tried recently in Chicago by the Drama Players. Hedwig Reicher will play the chief part.

A verdict for $3,250 was awarded to Daniel Combs, of Freeport, N. Y., at Mineola on May 22 in his suit against Mrs. Lew Hearn (Bonita), whose automobile injured his fifteen-year-old daughter, Addie, on July 20. Five hundred dollars was also awarded to Mr. Combs for loss of his daughter's services.

Sam Bernard is at Mount Clemens, Mich., for the baths.

A daughter was born to Mr. and Mrs. W. F. Huffington on April 27, 1912, at the country home of her grandmother, Marie Taylor, near Saranac Lake, N. Y.

Eliza O'B. Lummis, founder of the Daughters of the Faith, projects a Roman Catholic theatre in New York and similar playhouses in other large cities. Such theatres are reported successful in Continental centers. The aim is to present plays of quasi-religious atmosphere and of unimpeachable morality. Cardinal Farley has endorsed the plan.

Sophia Pool, a Louisville, Ky., girl, is the author of the libretto of a musical comedy, The Girl and the Song, which recently had a successful tryout in Illinois. The music is by Jeanne Boyd.

Mr. and Mrs. Richard Walton Tully (Eleanor Gates) registered recently at the Union Square Hotel, San Francisco, under the fictitious names of Mr. and Mrs. John Teller. They wanted to be undisturbed during their stay there.

The widow of Jud. Brusie, playwright, who died in 1910, has sued William Kolb, of Kolb and Dill, to recover the libretto of Lonesome Tom and $2,500 damages for refusing to return the play. She places $1,000 value on the play in addition to the damage.

The twenty-second anniversary of the first performance of Robin Hood will be commemorated at the New Amsterdam on June 10, when Reginald de Koven will conduct his music and Harry B. Smith will entertain at supper the surviving members of the original cast.

Mr. and Mrs. Glen MacDonough returned to New York on May 20 after a brief sojourn in Europe.

Walter Hyde has sued F. C. Whitney to recover $47,000 alleged to be due for breach of contract in connection with the production of Baron Trenck.

Gerald du Maurier will produce a dramatization of Compton Mackenzie's novel, "Carnival," in London next Autumn. An American production is also contemplated.

The West Point cadets will have their annual theatre party on June 12, and have voted to see The Rose Maid, at the Globe.

A divorce was granted in Chicago on May 20 separating the Countess de Beaufort (Irma Kilgallen) from her husband, Count de Jacques Alexander von Murik de Beaufort, who appeared recently in vaudeville and is now reporting for a New York newspaper.

Edgar A. Gerst, basso, and Augusta Cattlow, pianist, will be married in this city in June, and will go to Germany to fulfil concert engagements this Summer.

Arthur Stringer, author, was reported to have been killed by an explosion at Niagara Falls on May 20, but fortunately escaped, not having been there at the time. Another named Stockton was the one exploded.

Henry W. Savage, now in London, will visit Paris before returning to New York.

Extra Decoration Day matinees are announced at all of the local theatres still open.

Madame Simone, now in Paris, has declined an offer to appear here in vaudeville, but will return to New York in legitimate drama in October.

Preston Gibson's new play, Lola Montez, will be presented here next season by Klaw and Erlanger.

Arrigo Boito's new opera, Nero, is to be produced at La Scala, Milan, in October, 1913.

A benefit will be given on June 2 at the Grand Opera House for Ren Shields, the song writer, who has been ill for a long time and is in need.

A Winsome Widow is expected to continue at the Moulin Rouge all Summer. Pipes placed all through the theatre will be chilled by the freezing plant that makes ice for the skating scene, and are counted upon to keep the house cool.

Marie Lohr, Phyllis Neilson Terry, and Pauline Chase are to be seen in a London revival of The Amazons, on June 15, under the direction of Charles Frohman, who will bring them here in August for four weeks at the Empire Theatre.

John Drew, on May 14, visited Robert M. Eberle, who has been confined to St. Joseph's Hospital, South Bend, Ind., since March 29. Mr. Eberle, the veteran Frohman manager, was taken ill while managing Passers-By.

Jerome H. Remick and Company, music publishers, will remove about June 15 to their new building, 219-221 West Forty-sixth Street.

The great band concert, in aid of widows and orphans of the musicians who perished on the *Titanic*, will be given at the Moulin Rouge next Sunday evening.

George M. Cohan ends his tour in Forty-five Minutes from Broadway, at Atlantic City on Saturday. During the Summer he will prepare for next season in his new comedy, Broadway Jones.

Blanche F. Cobacker, aged twelve, of Denver, Colo., gave a piano recital at Ditson's, in this city, astonishing a critical assemblage by her technical perfection. She has returned to Denver with her mother, but will soon sail for Europe to play before Continental musicians.

WORLD TOUR FOR MR. AND MRS. NIBLO.

Mr. and Mrs. Fred Niblo (Josephine Cohan) will leave New York on June 2, after Mr. Niblo's trip with the Lambs' Gambol, to sail from Vancouver, B. C., May 12 on the *Makura* for Australia, where J. C. Williamson and company will present them in Get-Rich-Quick Wallingford and The Fortune Hunter, appearances following in New Zealand and Tasmania. Ending this tour, Mr. and Mrs. Niblo will return to New York by way of a good deal of Asia and Europe, visiting the South Sea Islands, Java, Borneo, Straits Settlements, India, Burmah, Thibet, Ceylon, Siam, China, the Philippines, Japan, Siberia, Russia, Turkey, Greece, and Italy, sailing for home from Naples. It will be their second journey around the globe.

PERSONAL

STEVENS.—Twenty-nine years ago Edwin Stevens held a bank position in San Francisco and sang on the outside. The sudden illness of a leading baritone in a visiting opera company gave him his opportunity, and Mr. Stevens had to sing on the outside no longer. He became manager of two theatres in Portland, Ore., and alternated between the two as leading man. He sang in various operas and made his first appearance in New York in 1891 with the role of Hadad in Said Pasha, acting as stage-manager of the production. He then became leading comedian at the Casino for four years, going on the road as star in Wang. He left that to become a member of the famous Daly Stock company "for polish and discipline." After that came leads or very important parts in The Two Escutcheons, Countess Gucki, The Magistrate, The Geisha, School for Scandal, His Excellency the Governor, Captain Jinks, Diplomacy, and Prince Charlie. For two years he played vaudeville, coming back to play the lead in Henry W. Savage's production of The Devil. He was seen in The Speckled Band, which had a short career last year, and now he is playing the sheriff in Robin Hood.

CHARLTON ANDREWS.—Head of the department of English in the State Normal School at Valley City, N. D. An Indianian by birth, he was formerly dramatic critic on Indianapolis newspapers. On the strength of a submitted play he won in competition the first MacDowell Fellowship at Harvard University and studied drama there under Prof. George Pierce Baker. On Dec. 20, 1910, at the Hotel Plaza, New York, the MacDowell Club produced Mr. Andrews's masque, The Interrupted Revels, with a cast including Walter Hampden, Mabel Moore, Douglas J. Wood, Hannam Clark, and several other well-known professionals, besides a number of notable amateurs. Mr. Andrews's one-act comedy, State Line, was given in Boston and Cambridge last Spring by the Harvard Dramatic Club. Among many magazine contributions he has written a number that deal with the stage.

ANDERSON.—An unusual combination is that of proprietor, scenario writer, and leading man, but Gilbert M. Anderson is able to fill all the parts. He is secretary and one of the principal stockholders of the Essanay Film Company, directs the Los Angeles studio, and plays most of the leading parts. Mr. Anderson was formerly on the regular stage. At the very beginning of the dramatic picture business he became a director of the Vitagraph Company, leaving it to organize, with George K. Spoor, the Essanay Film Company. That name, by the way, is another spelling for "S. and A.," S. for Spoor and A. for Anderson. For the last three years Mr. Anderson has been in charge of the Los Angeles studio, playing leads and writing most of the stories.

EDWIN STEVENS

THE EARL GREY DRAMATIC COMPETITIONS.

His Excellency Earl Grey, Governor-General of Canada, was the founder of the competitions bearing his name, which started in Ottawa in 1907. Since then over fifty companies have appeared in them at Montreal, Toronto, and Winnipeg. H. McD. Walters has competed in three of these events, winning the trophy in 1908, and his leading woman won the Margaret Anglin bracelet the same year and again this year. Some of the best dramatic critics have acted as judges at different times.

Mr. Walters is no ordinary amateur, having produced plays annually and acted many parts for nearly fifteen years. He is ably assisted by Mrs. Walters and two daughters, all of whom are uncommonly talented. Nearly every charity in the capital has been assisted by Mr. Walters's productions.

In 1908 the Ottawa company won with Mrs. Fiske's A Light from St. Agnes. This year's competition, which took place on April 15 at the Russell Theatre, was to have been judged by Sir John Hare, the veteran actor, who came from England for that purpose. Unfortunately he was threatened with pneumonia upon his arrival, and during the week of the competition he was confined to a sick bed. Three Ottawa gentlemen were hurriedly chosen to judge in his place.

Mr. Walters's company, in The Little Stone House, by Calderon, was given third place by the judges, and the Margaret Anglin bracelet was awarded to Mrs. Walters as the best actress of the week. Mr. Walters was tied with the leading man in the Winnipeg company for the Dodson ring to the best actor. These competitions stir great interest in things dramatic all over Canada.

STAGE REALISM.

(*Continued from page 5.*)

through and in spite of them are the realities we are looking for, that accessories amount to little, that the play's the thing.

It is probable that, in any field, undue emphasis upon the unimportant brings evil consequences. We see this in our theatre to-day when we look on unconvinced at the striving after realism and wonderingly inquire, What is it? Reality, or just a game—to see how nearly actors, carpenters, scene painters and all can live up to certain long-established traditions that seek in vain to substitute for reality? It is particularly manifest in the art of acting itself. One evil that critics like to lay at the door of the star system is the managerial custom of presenting a given player in an endless series of pieces which only slightly vary the same theme and which present the star always in practically the same old part. But is this not in large part due to the craze for the approximation of life? It is well known that nowadays, when an actor is engaged for a particular role, the first question asked about him is not, Can he act? or, Does he know how to make up? but, Will he look the part? Now, the range of parts which a player can "look" *in propria persona* is manifestly limited. As a consequence, versatility is hardly at a premium, and no more is the very art of acting itself. As a matter of fact, there are more than a few players on our stage to-day who do not act at all. No matter what the play he be cast in, John Smith, star, merely walks through his part in it as John Smith, yesterday, to-day and forever. If he be thrown into a play where he must portray an entirely different character, he finds himself a sudden failure and he is pronounced miscast.

And this condition has arisen largely because managers have been guided in their choice of players by their exaggeratedly fashionable desire to approximate life. Substitute for that desire an aim to realize the true art of the drama and of acting, and more real actors and better would be developed on every hand. "Dramatic art," says A. B. Walkeley, "should express the conflict of wills, the clash of character upon character, the movement and infinite variety of life at large, not the idiosyncrasies of this or that gentleman or lady who chances to be playing upon the stage of the moment."

When the truth of this statement comes more into its own, when play producers take away the emphasis from stage realism and the approximation of life and place it where it so much more properly belongs, we shall have better acting and better drama. The play, being the thing, will achieve its full purpose unthwarted. And we shall stop doing on the stage what we are doing so much of in all life else, and that is, sacrificing the truth for what is merely fact.

Charlton Andrews

MRS. WALTERS

CLARE WALTERS

H. McD. WALTERS

FRIARS "FRIVOL" AT BERKELEY.

The Friars Club held a "frivol" at the Berkeley Theatre on May 19, with great success and much excitement. Only members, and a few friends—and no ladies—were permitted to enter. Jean C. Havez and George Botsford put together a hilarious programme, the chief feature being a travesty entitled Rumsey Pulls the Strings, which concerned John W. Rumsey, abbot of the club. The cast was composed of Laddie Cliff, Leon Errol, Harry J. Kelton, William Bonelli, Irving Brooks, N. E. Nichols, J. Fred Holloway, Harold Vaughn, George Evans, Tom Penfold, Willard Blackmore, Bennie Bloom, Wilfred Forster, and Sidney Jarvis. The dances were arranged by Jack Mason and there was a dialogue by Sam Forrest. The club expects to have some more "frivols" in the near future.

BURGLARS AND THIEVES.

Donald Brian, while in Hartford, Conn., with The Siren on May 19, lost property worth $4,500 which was stolen from his hotel room.

One O'Flynn, valet to Fred Terry, was arrested in London on May 18, charged with stealing clothes, jewelry, etc., belonging to his employer. Liquor and women, he said, had caused his undoing.

A real estate man entered Robert Fitzsimmons's house at Bath Beach, N. Y., on May 18, and found that, in the owner's absence, thieves had stripped the place of plumbing and furnishings.

BERNHARDT NIEMEYER.

Bernhardt Niemeyer, pictured herewith, has been successful in the role of Baron von Bulow in Willard Spenser's comic opera, A Wild Goose, under management of Fred C. Whitney, at the Adelphi Theatre, Philadelphia. Mr. Niemeyer's versatility has enabled him to portray many varying types in leading and heavy roles. He has appeared in the support of Mrs. Langtry, Virginia Harned, William Faversham, and David Warfield; in Mort H. Singer's musical comedy, The Girl at the Helm, and in sundry prominent stock organizations. He has succeeded, too, as a monologist in vaudeville.

FEDERATION OFFICERS.

The National Federation of Theatre Clubs at its first annual meeting elected the following officers: President, Sydney Rosenfeld; vice-president, Mrs. Belle de Rivera; corresponding secretary; Frederick F. Schrader; recording secretary, Mrs. Dore Lyon; recorder, Mrs. Jerard Bancker, and treasurer, Col. J. R. Silliman. The federation hopes to exercise a helpful influence on the theatre, setting an example with plays of its own. It announces that William A. Brady has been impressed enough to make a bid for rights on the first play. This will be produced in October, if his offer is accepted, in one of his larger theatres on some Sunday evening.

FEIBER AND SHEA INCORPORATE

The Feiber and Shea Company, of Bayonne, N. J., to own and lease buildings, deal in real estate, and maintain theatres and office buildings, etc., filed incorporation papers May 21 with the County Clerk of Hudson County, N. J. The principal office is at Avenue C, Bayonne. The capital is fixed at $25,000. The incorporators are Harry H. Feiber, Maurice A. Shea, and Bert D. Howard. Feiber and Shea now control two theatres in Bayonne, with motion pictures and vaudeville.

A LONG ENGAGEMENT.

The Stanford and Western Players closed a two years' engagement in Elmira, N. Y., May 18. Manager Maurice Stanford gave the members a farewell dinner at the Hotel Gotham May 20. Indications are that the company will next season be located at Binghamton, N. Y., in a new theatre to be built by Elmira capitalists.

FLORENCE WICKHAM'S FREE SHOW

Florence Wickham, the lovely Alan-a-Dale in the Robin Hood revival at the New Amsterdam, had a thrilling experience during the performance on May 22. The fair songstress, all ready to go on the stage, stepped out on the fire-escape from her dressing-room on the fifth floor of the "theatre beautiful" to enjoy a breath of fresh air and see the shadows of a great city. But she forgot about the door with the snap lock and no knob on the outside. A mean little gust of wind slammed the door behind her, and there was the sweet singer trapped on the fire-escape five flights up in the air!

Miss Wickham pounded desperately on the misbehaved door, but no one heard her. In five minutes she must be on the stage. There was only one way out of it. So, taking her life in her hands, she began a perilous descent of the fire-escape. Some idle chauffeur across the street caught sight of the trim figure in pale gray silk tights carefully yet hurriedly descending, rung by rung, and a crowd of men assembled in a twinkling. They gathered about the foot of the long ladder, enraptured by this unusual spectacle of beauty in distress.

One, whose heart beat faster than the others', was for climbing up to meet the lady halfway, as it were, but he was restrained. Everybody cheered when the fair one reached the lowest flight, and when the pretty feet at last touched the sidewalk the admirers howled with delight. Miss Wickham, however, was in no mood for an impromptu reception. With arrow's speed she dashed for the distant stage door and was just in time to catch her cue in the opera.

The original Alan-a-Dale may have done some very remarkable things in his day in old Sherwood Forest, but it is a safe bet that he never thought of anything quite so astounding as last week's adventure of his fair impersonator.

THE SEASON'S NEW HOUSES.

One new playhouse, the Little Theatre, was opened in New York during the past season. It was marked, even more than its name would indicate, by quality more than quantity, and its distinctive features, with the high ideals evinced in its few offerings this year, made it a welcome addition. The Fall will see the opening of new theatres galore. Two will be opened on West Forty-eighth Street, between Sixth and Seventh Avenues, one to be known as the Cort Theatre, owned by John Cort, and the other to be the Forty-eighth Street Theatre, owned by Brady, Broadhurst, and Bartholomae. H. H. Frazee will open a theatre on Forty-eighth Street, just west of Broadway. John Cort will also open a theatre on Forty-sixth Street, which may be called the Illington. There will be two new Shubert theatres on west Forty-fourth Street, near the Little Theatre. One, the Palace, will be managed by the Shuberts themselves, and the other, yet to be named, will be managed by Winthrop Ames. The Elting Theatre, now in course of construction on West Forty-second Street, between the New Amsterdam and the Liberty, will be opened by A. H. Woods. Martin Beck's palace for vaudeville is being built between Forty-sixth and Forty-seventh Streets on Broadway. The Shuberts have also announced their plans for another theatre in Thirty-ninth Street.

WORTH WAITING FOR.

DENVER, COLO., May 22 (*Special*).—The advance sale of seats for the Summer stock season at Elitch's Gardens opened May 20, and never in the history of theatricals in Denver has there been such eagerness displayed to obtain seats. Thirteen persons sat from 7 o'clock Sunday night in the lobby of the Tabor-Grand awaiting the opening of the box-office at 9 Monday morning. There were five married women, three messenger boys, four men, and one determined old lady of eighty years, who brought along some rolls and a spirit lamp upon which she made coffee several times during her fifteen hours' vigil and refreshed herself and the other weary waiters. When the sale opened there was a line extending several blocks. This year Mrs. Elitch-Long has limited the Wednesday matinee tickets to ten to each individual, and, large as is the theatre, it could have been sold out twice over.

GRANVILLE F. STURGIS.

WHO WAS AT FAULT?

Chester De Vonde, of the De Vonde Stock company, Camden, N. J., was painfully injured during the performance of The Great Medical Mystery May 21 at the Temple Theatre. In the course of the play Paul Webster, who plays the physician in the second act, drops water into the eye of De Vonde, who is supposed to be suffering from the bite of a vampire. Through an error, carbolic acid was used, and as a result Mr. De Vonde is in the Cooper Hospital, where it is feared that his right eye has been permanently injured.

G. JOHNSON HAENTEL.

NEW YORKERS WANT "A MODERN EVE."

CHICAGO, ILL. (*Special*).—Mort H. Singer returned last week from New York, accompanied by J. J. Shubert and A. H. Woods, who are said to be rival bidders for the New York engagement of A Modern Eve next September. Both Mr. Shubert and Mr. Woods saw the performance of Mr. Singer's successful musical production at the Garrick here, and the former would like to secure it to open the new season at the New York Casino, and the latter to dedicate his new Julian Eltinge Theatre.

OTIS COLBURN.

NEWARK, N. J., STOCK NEWS.

The Una Abell Brinker company presented The Witching Hour in Shubert Theatre, Newark, N. J., May 18-25. As Mrs. Whipple, Mrs. Brinker had but little to do, but she did that little very well. Louis Leon Hall was a dignified Jack Brookfield. Frank B. Hersome's performance was artistic and rewarded by several curtain calls. Raymond Capp, Walter Thomas, and Anna Layngo all did well. Bijou Washburn was delightful as usual.

The Payton Stock company drew the usual big business to the Orpheum May 18-25, when Nobody's Daughter was offered. Mabel Brownell was at home in the role of Roxanna and Clifford Stork was ably assisted by Edward Van Sloan in one of her best performances of the season.

The Proctor Stock company opened their Summer engagement at Proctor's, Newark, N. J., May 18, in The Nigger, with Gay Bates Post in leading role. Louise Marshall, Frances Williams, Harry English, Thomas Mitchell, and G. Swayne Gordon deserve special mention. Others in the cast were J. H. Doyle, John Dunn, Barry H. Forsman, James Hadlock, Claude Henry, Frank Purce, and Caroline Harris. It is the intention of Manager Proctor to introduce different stars during this engagement, and he has engaged Annie Russell to present Miss Hobbs May 27, assisted by the regular company.

A testimonial is to be given to Miss Mabel Brownell and Clifford Stork at the Orpheum Theatre, Newark, N. J., June 9. Miss Brownell, Mr. Stork, and Edward Farrell will appear in a sketch written by none other than Clifford Stork. The sale of seats, which started a few days ago, is practically closed, as every available space has been taken. These two people, who have been playing in Newark for one year, are immense favorites. GEORGE S. APPLEGATE.

PHILADELPHIA'S ORPHEUM PLAYERS.

Commencing with the matinee May 27 the Orpheum Players, at the Chestnut Street Theatre, inaugurate their Summer season of 1912. Sept. 12, 1907, Manager Grant Laferty opened this theatre as a high-class stock house, and the success has truly been phenomenal, considering that they have had the same leading man, William Ingersoll, since its inception, have played a matinee every day, and have now reached their two hundred and forty-sixth week of consecutive weekly presentations. During 1907 they produced two entirely new plays, The Stronger Claim, by one of their company, George D. Parker, and A Social Pirate, by Francis Cooke, editor of the popular musical magazine, *The Etude*. The members of the company are William Ingersoll, Carolyn Gates, Wilmer Walter, Virginia Howell, Earle Mitchell, Florence Roberts, Walter Lewis, Florence Burnsmore, Robert Wayne, Helen Des Monds, Fraunie Faunbols, Miriam Von Prague, Madalane Deemer, James J. Cassiday, and John J. Geary, stage manager, under the stage direction of Percy Winter.

ACTORS' CHURCH ALLIANCE MEETS.

A meeting of the national convention was held at the new quarters, 254 West Fifty-fifth Street, last Thursday, and was well attended. The newly furnished quarters—not forgetting the piano, new chairs, bookcase, etc., all paid for—attest the financial condition of the Alliance. This splendid state of affairs is largely due to the untiring efforts of the retiring president, Mildred Holland, who, when she took the chair, found the organization deeply in debt, and who has succeeded in lowering the deficit to less than $20. Thanks are also due to Harrison Grey Fiske for canceling the $150 owed to him for rent, he donating the same to the Alliance.

The report on the Hospice Fund was laid on the table. A committee consisting of Mrs. Walker and Messrs. Waters and Cook was appointed to report later on this matter. The treasurer's report was also laid on the table. Interesting speeches by Mr. Cook, Amelia Summerville, and Mildred Holland were greatly enjoyed and resulted in the suspension of the by-laws and the nomination of Miss Keyser and the Messrs. Flint, Cook, Morris and Waters as a committee to take up and present plans for reorganization, the society to reconvene when the committee's report shall have been prepared.

Chairman Morris was successful in his new position, ably seconded by Secretary W. W. Waters. Ben Greet, the new president of New York Chapter, was unable to be present because of professional engagements. It was with the keenest regret that the members learned of the still serious illness of Mrs. Spooner, who is confined to her home at New Canaan, Conn., suffering from blood poisoning.

CHANGING NAMES.

A mania for changing the names of the theatres seemed to reach the managers this season. The Majestic became the Park, the Hackett became the Harris, the New York Theatre was converted into the Moulin Rouge, the Nazimova into the Thirty-ninth Street, the Folies Bergere into the Fulton, and the New Theatre into the Century.

A HINT TO MANAGERS.

BINGHAMTON, N. Y., May 28 (*Special*).—The record of the season just past shows that all first-class offerings were generously patronized, and it is the belief of the writer that the managers of New York booking offices would do well to send more high-class attractions to Binghamton next season.

FRED W. SMITH.

THE "ROSE MAID" MAY PARTY.

Can you imagine real American chorus girls drinking lemonade and eating sponge cake? We couldn't, but we saw them doing it at the Rose Maid May party, Central Park playgrounds, Thursday afternoon, May 23. The explicit details are to show that there really was such a party.

It happened this way: The kiddies in the operetta wanted a party, and Werba and Luescher gave it to them in the Park, inviting the grown-up youngsters. These included the chorus girls and Fred Schader, of the press department. To make sure that this should really be a private party and no one should know about it, a few newspaper men and photographers were taken along. A coach and six and two big auto busses, with horns tooting and girls singing, took them all quietly to the Park about noon, where the big playground had been reserved for the party. Who would ever have suspected that managers knew chorus girls were exclusive?

Well, after the May pole dances, Adrienne Augarde was crowned Queen of the May, and Mark A. Leuscher her prince-consort. The youthful enthusiasm of Fred Schader showed itself in a variety of field events. They were for the chorus girls, of course. There you have the *raison d'être* of the lemonade and the appetite. Chorus girls can't play leap frog or do the high jump in hobble skirts without some exertion. The way they eat lobster and drink champagne after a mere performance shows how a little work gives them an appetite. Is it any wonder, then, that they could eat ice cream and sponge cake? Anyhow they did it, far from the madding crowd.

Newspaper men were there to see what could be seen. Millie Murray showed most form in the high jump and leap frog. Naturally she won, after a series of protests which had the same effect as encores. That leap frog event was run off at least five times. There were more demonstrations in the tug of war, won by Helen Atkins, Ramora Pierce, and Sallie Roming. Madelyn Ball, the smallest girl in the company, won the kiddies' twenty-five-yard race, with Marie Satler a close second. As for grown-ups' prizes, Fred Schader said something about silk stockings. The youngsters got perfume and a locket and chain apiece.

The newspaper men, who didn't see much from the Casino bar, learned the rest from Mr. Schader on his return from the rural delights of the Park.

KEITH TO RESTORE UNION SQUARE.

B. F. Keith has decided to restore high-class vaudeville on June 3 at his Union Square Theatre, where he first conducted such performances in this city more than twenty years ago. The house has been devoted recently to motion pictures and vaudeville of the "small time" sort. Elmer F. Rogers, who managed this theatre for Mr. Keith some years ago and until lately conducted the Fifth Avenue Theatre during the Keith régime, will again be in charge, and Edward V. Darling, who booked attractions for the Fifth Avenue, will do the same for the new order of things at the Union Square. These two gentlemen, directed by E. F. Albee, will likewise conduct all of Percy G. Williams's present theatres, which Mr. Keith will take over on July 1.

Mr. Keith believes that high-class vaudeville will still prove profitable as far downtown as Fourteenth Street, with a schedule of prices lower than that of any other similar theatre in town.

THE ROLLO LLOYD PLAYERS.

Owing to the inability of Lester Lonergan, manager of the Lonergan Players, and Andrew E. Hathaway, proprietor of Hathaway's Theatre, to reach an agreement as to the terms of a contract for next season, the Lonergan Players will not return to New Bedford, Mass., in August, as was originally intended, and will terminate their engagement June 8.—Mr. and Mrs. Lester Lonergan (Amy Ricard) will sail for England June 15 and spend two months across the water.—The new stock company to open at Hathaway's Theatre, New Bedford, in August, will be under the management of Rollo Lloyd, at present a member of the Lonergan company, and will be known as the Rollo Lloyd Players. Eddie Phelan and William Townshend, of the Lonergan company, will join the new Lloyd company. With the exception of the above two, Mr. Lloyd will engage an entire new company.

ANOTHER SEASON FOR DRAMA PLAYERS.

CHICAGO, ILL. (*Special*).—One of the plays of the Danish dramatist, Holberg, will be included in the repertoire of the Drama Players next season. The principal guarantors of the company's first season have notified Donald Robertson that they will contribute again next season. The Chicago Theatre Society, sponsor for the repertoire company, is meeting once a week, but lacks a secretary and a business manager, Hamlin Garland having resigned the former position and Arthur Bissell having given notice that he does not care to assume the business management again next season.

OTIS COLBURN.

YALE ALUMNI DINE BUFFALO BILL.

ALBANY, N. Y. (*Special*).—Colonel William F. Cody (Buffalo Bill) and two of his Indian chiefs, Long Ride and American Horse, Colonel Cody's interpreter, were guests of the Northeastern New York Yale Alumni Association at a banquet given at Keeler's Hotel on May 20. Buffalo Bill used to guide the Yale students in their expeditions in the Bad Lands, under the direction of Professor Marsh, geologist.

G. W. HEARNEY.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

NEXT WEEK, the editor of The Letter Box will name the four great satires of dramatic English literature. On June 12 he will tell what English comedienne mimicked a London barrister ludicrously in the court scene of The Merchant of Venice.

In drama of bygone generations, a *miles gloriosus* was a familiar figure. What was this creature, and where did he get his name? Look him up in your dramatic histories and see if he has any modern counterpart.

Mrs. R. H. D.—Your inquiry illustrates the value of THE MIRROR'S record department, for we can give you a fairly complete account of your grandmother, of whom you know so little.

By our records, Mrs. W. G. Noah, your grandmother, was born in New York city early in the nineteenth century. Her name was Mary Ann Meek, and her father was a sea captain. In 1826 she made her debut in Pittsburgh as a soubrette in the role of Sophia, in No Song, No Supper. In 1829 she married Charles Frank McClure, an actor, the nephew of Bishop Onderdonk, of Pennsylvania. In succeeding years she supported Junius Brutus Booth, Thomas Hamblin, Edwin Forrest, Charlotte Cushman, and others. In 1841 Mr. McClure died and his widow shortly married William G. Noah, a manufacturer. Mr. Noah wished his wife to retire from the stage, and this she did, but she returned in 1842 and 1854 because her husband had experienced financial losses. These reappearances were brief, however, and she settled permanently in Rochester in 1855, where she lived until her death, in 1888, with her daughter Joella.

There were four daughters. Rachel Andine married Shirley H. France in 1865, and in 1910 was an instructor in the Leland Power's Dramatic School, Boston. Kate married George France. Of Victoria Noah, your mother, THE MIRROR has no record except that she was on the stage. Joella lived with her mother in Rochester.

Of the Sara Noah, whom you mention as your mother's sister, THE MIRROR can give no information. There was, however, an actress named Sadie Morris Noah, and known on the stage as Sadie Morris. She was a member of the Harrigan and Hart company at the Comique and the Fourteenth Street Theatres in New York. She died several years ago.

Mrs. Tom Thumb may be addressed through the United Booking Office, Putnam Building, New York city.

A LETTER TO THE EDITOR.

Editor of THE DRAMATIC MIRROR:

I see by one of our theatrical papers that a man is going around asking aid in my behalf. He has been approaching the different managers and agents. Will you kindly give the matter space, and say I am not in need? Far from it. I wish all my sister artists were as well fixed. I am simply resting for a while and getting a new act ready for vaudeville for next season. I have also been offered several good parts in first-class companies, so am making up my mind just what to do. Suffice it to say the public will undoubtedly see me next season.

KATE EMMETT.

K. B.—THE MIRROR makes no charge for the notices inserted in the engagement department. That column is for the use of patrons, without cost.

M. M. B.—There are numerous play brokers with whom you may place your one-act play. Among the New York agents are John W. Rumsey, Lyceum Theatre; Sanger and Jordan, 1482 Broadway; Alice Kauser, 1402 Broadway; Elisabeth Marbury, 105 West Fortieth Street; the De Mille Company, 145 West Forty-fifth Street; Marie Fitzgerald, Playhouse, West Forty-eighth Street.

W. D. T. B.: Except in unusual cases, THE MIRROR cannot give home addresses. Leah Winslow may be addressed at the Greenpoint Theatre, Brooklyn.

From Dale Devereaux's letter we quote: "Bully for the new Engagement Department—only keep amateurs' names out of the list." This is a good suggestion, unless the amateurs are plainly labeled as such.

A STOCK CIRCUIT.

The M. B. Dudley Amusement Company, Inc., have opened offices in the Cohan Theatre Building and are organising a chain of houses for high grade stock productions at popular prices. Mr. Dudley has been out of the business for a number of years and is one of the original locaters of the mining camp of Goldfield, Nevada. His return to the theatrical field will be a pleasant surprise to his many old friends in the profession. It is the intention of Mr. Dudley and his associates to acquire theatres throughout the South and Middle West. A circuit will be established and the companies and productions shifted from one house to another. Negotiations include houses in Cincinnati, Columbus, Toledo, St. Louis, Kansas City, Baltimore, and Atlanta, and the first theatre is to open early in September. Arthur S. Marks will be secretary of the company.

"KYNASTON'S WIFE."

A new play called Kynaston's Wife was presented at the St. James's Theatre, London, for the Savoy Charity Fund on May 10, before an audience interested in the benevolent society as well as in the drama. Sir George and Lady Alexander occupied a box.

Kynaston's Wife proved to be a highly colored society drama by a new author who writes under the name of Rothwell Haig. When Rothwell Haig responded to a curtain call the audience was somewhat surprised to find that a woman was the playwright. She has concocted a drama of the obviously theatrical sort, whose action is prolonged by a misunderstanding between the hero and his wife.

CHORUS MAN GETS $60,000?

Edward A. Smith, Jr., said to be a chorus man with The Rose Maid, will inherit $60,000 from his father's estate in St. Louis, if the story comes true. The word of the press agent is the only authority for Smith, Jr.'s, presence in the chorus, because the programme doesn't mention him, but a number of New York papers had the story, two of them cruelly omitting the name of the show.

NEW POLLOCK-WOLF COMEDY.

Channing Pollock and Rennold Wolf, who put together the book and lyrics of The Red Widow, are collaborating again on a new musical comedy in which Clifton Crawford will make his stellar debut at the Park Theatre, this city, early in the Autumn. Mr. Pollock is doing his end of the work at "The Monastery," his Summer home at Shoreham, N. Y.

GOSSIP.

The Coburn Players, on the grounds of the Western High School, Washington, D. C., gave The Canterbury Pilgrims, Much Ado About Nothing, and Electra last Friday and Saturday.

Sol Minster, musical director of the Belasco, Washington, D. C., is organising an orchestra of seventy-five musicians for the ceremonies in connection with the coming unveiling of the Christopher Columbus statue, located in the plaza fronting the Union Station at the capital.

Charles Halton, late with Louis Mann, is now playing in The Rose Maid.

Kitty Gordon and daughter, Vera, sailed on May 23 for Liverpool, where they were met by Captain Henry Beresford, husband of the actress.

William Henry Wright, who has divided his energies during the season between the opera, The Girl of the Golden West, and Everywoman, sailed for France on May 18. He will Summer in Normandy, where he will finish a novel on which he has been working during spare moments all season, and which has been accepted for publication.

Nick Morrissey, an ex-convict, whom Paul Armstrong employed as secretary, disappeared in Chicago on May 21, with $3,000 in cash belonging to the playwright, who had left for New York. The episode may suggest to Mr. Armstrong a new "crook" drama.

The one hundred and thirty-third anniversary of the birth of Tom Moore was commemorated by exercises by the Gaelic Society in this city on Sunday. An original poem by J. I. C. Clarke was read.

Arthur Hornblow's novelisation of Charles Kenyon's play, Kindling, has been published by the G. W. Dillingham Company, of this city.

Bertha Kalich returned to the Yiddish drama at the Second Avenue Theatre, this city, last Friday, supported by David Kessler. She gave five performances, closing Tuesday evening, being seen in The Yiddish Sapho, The Kreutzer Sonata, and The Truth.

An involuntary petition in bankruptcy has been filed against the National Theatrical Transfer and Storage Company, of this city, by Abraham Lippman, creditor, for $2,300. Matthew A. Henkel was appointed receiver under $1,000 bond.

Fanny Ward will be starred by Charles B. Dillingham next season, presenting a new play.

Hattie Williams in The Girl from Montmartre is announced to reopen the Criterion Theatre early in August.

Arthur Collins will produce Everywoman at Drury Lane Theatre, London, in the Autumn.

Percy Major Vincent Binnington, formerly in opera in England, was graduated on Tuesday from the General Theological Seminary in this city.

J. C. Williamson will make immediately a production of Ben-Hur in Sydney, Australia. Posters and equipment have been forwarded by Klaw and Erlanger for the Australian management.

The Immunity Bath, a play by Robert Kasper, of Evanston, Ill., was given an experimental performance at the Ziegfeld Theatre, Chicago, last week by students of the School of Acting of the Chicago Musical College, under direction of J. H. Gilmour.

Gabrielle d'Annunzio's highly spiced dramas are to be dressed out in operatic form. Raoul Pugno and Madame Nadia Beranger are writing a score for a version of The Dead City, for production in Paris and Brussels in November, and Paul Dukas has secured permission to use another play for a libretto.

The Scarlet Pimpernel and The Merry Wives of Windsor were recently revived in Paris.

George Edwardes is shortly to produce Gypsy Love in London, with the following cast: Sara von Petrass, Gertie Millar, Harry Dearth, Robert Michaelis, Lauri de Frece, W. H. Berry, Rosina Filippi, Mr. Oyra, Webster Millar, Willie Warde, and Fred Kaye.

Regina Vicarino, operatic soprano, and George Guyer, business man of San Francisco and Mexico, were married in this city on May 20, and sailed for Europe a day later. The bride will sing in concerts next season with Alessandro Bonci.

F. Pope Stamper, late of The Quaker Girl, sailed for England on Saturday. He will play in London, returning to this country season after next.

Mr. and Mrs. Kennerly Rumford (Clara Butt) will be heard in concerts here next season under management of Loudon Charlton.

There will be no extra Memorial Day matinee of Robin Hood at the New Amsterdam. The company will adjourn to Van Cortlandt Park and have an archery tourney for prize silver cups offered by Daniel V. Arthur.

John Emerson, Charles Frohman's general stage director, returned from England last week and is engaging people for coming productions.

Mizzi Hajos will continue in The Spring Maid until August. Werba and Luescher will provide a new musical play for her next season.

The Appellate Division of the Supreme Court reversed a lower court's ruling last week and granted to Klaw and Erlanger the right to have separate trials of Edith St. Clair's suit against them to recover on a contract to pay her $2,500 a year for ten years, and of their counter suit for annulment of the contract.

A daughter was born to Mr. and Mrs. Leo Koch in Denver, Colo., on April 17. The father is head usher at the Broadway Theatre there.

John T. Conley and Etta Belle Montgomery, who have appeared together in vaudeville, were married on May 14 at Brownsville, Pa.

At the Folsom Galleries, 396 Fifth Avenue, there were exhibited last week a collection of portraits by Celia B. Seymour. Among the subjects were Otis Skinner, Christie MacDonald, Mayor Gaynor, Hamilton Mabie, David Mannes, Mrs. F. Van Beuren, Homer Joy, Sheldon Reynolds, and Edith Doudges.

Edward E. Rose and Hugo Koch are Summering at Lake Pluckaway, Wis. Mr. Rose expects to return to New York in August to complete a new play which, he declares, will prove "the most daring ever written." Mr. Koch is to have the leading role. There will be seven companies out next season in Mr. Rose's play, The Rosary, and he is dramatising Robert W. Chambers's novel, "The Common Law," for production by A. H. Woods.

Molly Pearson, of Bunty Pulls the Strings, gave a dinner to the other members of the cast after the matinee last Saturday. The menu included typical Scottish dishes.

Jose Collins announces her intention to remain permanently in this country. "If I ever play again in England," she says, "it will be as an American actress visiting London." When Miss Collins finishes her present engagement at the Winter Garden she will be featured in a musical comedy under management of the Messrs. Shubert.

Henry H. Lewis, actor, who sued the McKeesport, Pa., police for false arrest, claiming $20,000 damages, lost his case on May 17, the judge ordering a verdict for the defendants.

Gus McCune has returned to his old charge as manager of the Fifth Avenue Theatre. He will also direct Proctor's Theatre in Newark, N. J.

A theatre party of fifty girls from Vassar College attended Saturday's matinee of Robin Hood at the New Amsterdam, and Saturday evening sixty Yale men formed another theatre party.

Helen Lowell and Daisy Armstrong caused the arrest of Esther Harris, of Asbury Park, N. J., in this city on May 21, charging that she had stolen personal property worth $1,500 while working for them at their farm, East Northport, N. Y., last October. The prisoner admitted that a ring she wore belonged to Miss Lowell, and she was held for grand larceny.

Frank Tinney entertained the principals of A Winsome Widow at a supper at Fleischmann's on May 21.

George Bronson Howard will have three plays presented in New York next season, one to be produced by David Belasco, another by Joseph Brooks, and the third at the Winter Garden.

Hans Kronold, Clayton Robins, H. Van Eisenberg, and Ruth Harris will give a concert at the Bowery Mission, 227 Bowery, on May 31, in an effort to uplift the underworld.

Adrienne Augarde celebrated her twenty-third birthday at the Globe Theatre on May 21, receiving just thirty-seven baskets of flowers and being dined by her managers, Werba and Luescher.

A social tea and entertainment of the Literary Dramatic Union was held on May 29, 8 to 11 P.M., at the studio of Irene Ackerman, 1947 Broadway. An attractive programme was provided under the direction of the president, Katherine C. Fay. Mrs. John Milderberger, Mildred Wentworth, Horace G. Knapp, Annie James, Mrs. H. C. De Mille, Elisa Harris Rice, S. S. Mitchell and others entertained.

Blanche Duffield and Josephine Jacoby, for the revival of The Pirates of Penzance at the Lyric June 3.

Norumbega Park is the first of the open-air resorts in the vicinity of Boston, Mass., to begin its season. It is still just a trifle cold for open-air vaudeville.

The Lyceum Theatre in Scranton, Pa., closed one of the best seasons in its history May 24. Much credit is due genial Manager Thomas M. Gibbons.

CURRENT AMUSEMENTS.

Week ending June 1.

ACADEMY OF MUSIC—Stock co. in Saphe—12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—14th week—101 to 109 times.
BROADWAY—Mama's Baby Boy—1st week—2 to 10 times.
CASINO—James T. Powers in Two Little Brides—6th week—40 to 48 times.
COLONIAL—Vaudeville.
COLUMBIA—Dreamland Burlesquers.
COMEDY—Bunty Pulls the Strings—34th week—302 to 310 times.
DALY'S—Closed May 25.
GAIETY—Officer 666—18th week—139 to 147 times.
GEORGE M. COHAN'S—Blanche Ring in The Wall Street Girl—7th week—45 to 52 times.
GLOBE—The Rose Maid—6th week—41 to 49 times.
GRAND OPERA HOUSE—James K. Hackett in The Grain of Dust—24 times, plus 9 times.
HUDSON—Walker Whiteside in The Typhoon—48 times, plus 6th week—41 to 49 times.
HURTIG AND SEAMON'S—Social Maids Burlesquers.
KEITH AND PROCTOR'S FIFTH AVENUE—vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—23d week—160 to 167 times.
LIBERTY—Henry Miller in The Rainbow—12th week—90 to 97 times.
LYRIC—Patience—4th week—25 to 33 times.
MANHATTAN OPERA HOUSE—Stock co. in Brewster's Millions—286 times, plus 10 times; The Lambs' Gambol—1 time.
METROPOLIS—Cecil Spooner Stock co. in The Third Degree—250 times, plus 10 times.
NEW AMSTERDAM—Robin Hood—4th week—25 to 32 times.
OLYMPIC—Cracker Jack Burlesquers.
PLAYHOUSE—Bought and Paid For—38th week—307 to 315 times.
PROSPECT—Stock co. in Old Heidelberg—10 times.
THALIA—Stock co. in The Great Chinatown Trunk Mystery—9 times, plus 10 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—21st week—161 to 169 times.
VICTORIA—Vaudeville.
WEST END—Corse Payton Stock in The City—12 times.
WINTER GARDEN—Whirl of Society—13th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—8th week—53 to 61 times.

"THE PRICE THEY PAY."

CHICAGO, ILL. (*Special*).—John Nicholson, a member of the Imperial stock company in Chicago a year ago, has had a play written for him, which bears the title The Price They Pay, which was given at the Imperial last week. Its main character, Lord Everlow, a sort of Baron Chevrial, has married an American woman for her money. The eldest son is a gambler and a rake, the second one a half-witted morphine fiend, and the third—well, here is the romance.

This third fellow is a gentleman born and bred, and during the unfolding of the story, it turns out that he is really the son of a former lover of Lady Everlow, with whom she had a liaison when Lord Everlow was hobnobbing with a Parisian actress. This comes out with the appearance of the American lover on the scene. Lord Everlow aids his eldest son in an attempt to marry a rich heiress, who happens along opportunely, but she prefers the younger son, and that is the way it all turns out. It seems impossible from a conventional standpoint; but it is a strong play, and gave Mr. Nicholson and an excellent company chances for fine acting.

Ann Hamilton and Isabel Randolph were excellent, and so were Clarence Bellaire, James Nelson, and Corwin Luskmoor as the three sons, and Theodore Marston as the American lover. Leta Vance, author of the play, is the wife of Mr. Nicholson, and is to be credited with excellent dramatic work. The play will not be given again until September, when it will be presented at a prominent Chicago theatre if present plans are carried out. OTIS COLBURN.

DEATH OF ROBERT M. EBERLE.

After a protracted illness with heart trouble Robert M. Eberle died on May 24 at St. Joseph's Hospital, South Bend, Ind., where he had been since March 20. He was taken suddenly ill while acting as manager for Passers-By, and, being removed to the hospital, was thought to be slowly recovering from the effects of the seizure. Only a day before his death a report came that he would be able to resume work within a few weeks. The remains were brought to this city for interment in Cypress Hills Cemetery.

Born in Philadelphia in 1840, Mr. Eberle first appeared on the stage when two years old at the Walnut Street Theatre in that city as the baby in The Hunter of the Alps. At the age of twenty he was stage manager at the Boston Museum, and in 1869 held a like position at Mrs. B. F. Conway's Theatre, Brooklyn. In the same year he went to San Francisco to manage the California Theatre for Lawrence Barrett and John McCullough. Mr. Eberle became known as one of the most popular and efficient producers in the country.

He returned from the West in 1889 with Lawrence Barrett and was stage director for all of the later productions of Edwin Booth and Mr. Barrett. He served as business manager afterwards for John Drew, Maude Adams, Francis Wilson, Olga Nethersole, Katherine Clemmons, and William Gillette, having been with the last named star for sixteen years.

THE LAMBS IN MARYLAND.

The Lambs' Club will be greeted by a capacity audience at the Lyric on the 28th, as the house has been almost completely sold out to date, and it is safe to predict that not a seat will be left in the huge auditorium when the curtain rises on the performance. At the conclusion of the performance a dinner will be tendered the visiting Lambs by Captain Isaac Emerson, a local Lamb, at his newly completed hotel, which will amply uphold the traditions of Maryland hospitality and the Baltimore's fame as the peer of hosts. An elaborate menu is being prepared, consisting of the dishes for which the locality hereabout is famous, and no expense will be spared to give his guests a royal good time. I. BARRON KRIS.

LEWIS WALLER TO RETURN.

Lewis Waller ended his engagement at Daly's Theatre last Saturday when the regular bill, The Great Game and The Explorer, was supplemented by the courtship scene from Henry V. The actor-manager will rest at his home in England during the Summer, reappearing at Daly's in September in a new modern drama. Subsequently he promises a revival of Henry V. and the production of two or three new plays. Contracts made long ago will require him to begin in March, 1913, a tour of Australia, which country he has never visited.

NEW PLAYS FOR MADAME SIMONE.

George C. Tyler in Paris last week concluded arrangements whereby Maurice Donnay and Edward Knoblauch are to collaborate in writing a new comedy for Madame Simone to present here before long. The play is promised to tell of the pretty romance of a brusque, matter-of-fact Western man, convinced that money can buy anything on earth, and a thoroughly cultured Frenchwoman.

Gabriel D'Annunzio's play, The Axe, on which he is now working, has also been secured by Liebler and Company for Madame Simone, who is under contract to produce this play and another, as yet uncertain, in Paris next season. It may depend on the success of the plays whether Liebler and Company bring her to America late in the season or the year after.

STAGE CHILDREN'S MAY PARTY.

One hundred and fifty kiddies who adorn the stage had their first outing of the season on May 25. They were the guests of the Republic Film Company, many of them having acted for its pictures at various times. Mrs. A. V. Morrison, secretary of the Stage Children's Christmas Festival Fund, and manager of the Summer outings was in charge. The children were carried in three big auto busses from the Gaiety Theatre up to Central Park and turned loose on the playground.

They went through Maypole performances for the moving picture machine and crowned their king and queen. Allene Morrison, daughter of Mrs. Morrison, was appointed queen, and Arthur Harris the king. She appeared last season in The Real Thing, Shorty McCabe, and The Holly Tree Inn, and young Harris was captain in the juvenile Pinafore. Edna Johnson and Constance Johnson, twins, who act for the Edison company, carried the crown. The tiny Rogers and Turner twins made up a quartet of four-year-olds.

Some of the youngsters had to leave early for matinees, but most of them stayed until late in the afternoon. They were liberally supplied with milk, ice cream, and cake.

CHANGE AT MORMON CITY.

SALT LAKE CITY, U. (*Special*).—A deal has been closed between the owners of the historic Salt Lake Theatre and George D. Pyper, the present manager, and John Cort, by which the two latter will lease the theatre for a term of years, operating under the firm name of Cort and Pyper. By this arrangement all the first-grade attractions which have been booked heretofore at the Colonial will now be placed at the old theatre. This will be a boon to lovers of the drama, as approximately one-half of any performance was lost at the Colonial on account of poor acoustics.

One detail of the new agreement is that no performances are to be given on Sundays.

Just what will be done with the Colonial is not yet announced, but I opine that it will go into motion pictures.

One of the first attractions to be transferred to the theatre will be Margaret Anglin. C. E. JOHNSON.

LAURA HOPE CREWS TO STAR.

Klaw and Erlanger and Henry Miller will present Laura Hope Crews next season in a new play by A. E. Thomas, author of The Rainbow. Miss Crews, who has been appearing in The Rainbow, will sail for Europe on Saturday, to shop in London and Paris. Mr. Thomas's new play, a comedy of New York life, will be seen in the Fall.

PAUL GILMORE'S AUTOMOBILE TOUR.

Paul Gilmore and company, traveling in motor cars, have proven the experiment so successful that Manager H. E. Stahler announces that the firm will put on four next season five theatrical companies, all traveling in autos. Mr. Gilmore will donate a percentage of receipts to the good road cause.

"THE DAUGHTER OF HEAVEN."

Liebler and Company are making plans for an elaborate production of The Daughter of Heaven next season, to duplicate or excel the scale of The Garden of Allah.

Heywood Brown, formerly a New York newspaper writer and photographer, is now in China getting first hand impressions.

NEW THEATRES.

Plans were completed last week for the erection of a $75,000 vaudeville house on Hampshire between Sixth and Seventh streets, Quincy, Ill. W. N. McConnell, manager of the Bijou, is at the head of the new company, and it is their intention to commence construction within a very short time.

The new Cumberland Theatre, Brunswick, Me., will not be ready for opening June 1, as intended, but the owners hope to have it ready by July 4.

A new theatre, to cost $100,000, is to be erected in St. Louis for a permanent German stock company. Leo Rassieur is president and Valentine Schmidt secretary of the association in charge. Widmann and Walsh are the architects.

A new opera house and business building is in prospect for Mayfield Ky., the former to be managed by T. L. McNutt, owner of the Unique Theatre in that place.

The Remington Theatre, Kankakee, Ill., Julia Remington, manager, opened May 18 with The Flirting Princess. It is modern in all respects and seats 1,200 persons.

Ground has been broken at Binghamton, N. Y., for the new White Rats' Theatre and it is reported that a stock company will open there about Oct. 1.

King and Cameron's new opera house, Laramie, Wyo., is under construction and will be ready for business early in August. It will have a seating capacity of nine hundred.

The Marsix Realty and Construction Company, Frank Talbot, president, of St. Louis, Mo., project a new $500,000 theatre in that city

The Libman Contracting Company will build a new theatre at Westchester and Bergen Avenues, Bronx, to seat 2,200 persons. Thomas W. Lamb is architect.

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THE CALLBOY'S COMMENTS

Speaking of how hard it is in these latter days to secure an engagement, Stanley Rignold tells of a young actor who had been more than commonly successful on the road in the capacity of leading juvenile. This ambitious youth learned of a Broadway manager who was said to be looking for some one just like himself for a new production, and being utterly at liberty he hastened into the managerial presence. The conscientious producer, after listening courteously enough to his little story, observed: "Yes, you seem to be perfectly fitted for the part except for the fact that the young man in the play must be bald-headed. The role expressly calls for one who has almost no hair on his knob."

The young player arose, and, with an apologetic smile, promptly removed a toupee which had made him appear well endowed on top in a capillary way. He was actually almost entirely bald. The manager gasped and relapsed into deep thought, wondering probably how to get out of his own proposition.

Then he stated that the applicant wouldn't do anyhow, and so, fulfilling every requirement, the young man didn't get the job. It is a difficult matter to please some people.

When Barnum and Bailey's Circus was in New York, an impressive feature was a particularly unamiable mule, with much originality named "Maud," and the matter of fifty good negotiable dollars was offered to any volunteer who would bestride said mule and stay on for one minute by the clock, the theory being that the wild, untamed "Maud" would kick any such adventurer away up among the rafters and the electric lamps of Madison Square Garden, so great was her hind-leg punch.

Along came one Morris Pollack, of Cherry Hill, an iron worker, who not only mounted the bucking mule but hung on for the stipulated period and then wanted his fifty dollars. Payment refused, he took the matter to court, and the judgment went against him because the circus attorneys proved that he had gotten a strangle hold on "Maud," and that the reason why he hadn't been kicked out of sight was simply that he had interfered with the beast's inhalation apparatus and had choked her nigh unto strangulation.

Assuredly that was a mean advantage to take of a poor, hard-working creature who would propel one through the skylight in a minute if she had the chance. Mr. Pollack might find a market in pastoral provinces for a book upon jiu jitsu as applied to the subtle mule.

Louis Nethersole, managing Margaret Anglin, has been regaling the credulous Western newspapers with alleged personal experiences. One of these, which apparently he has related with extraordinary effectiveness, is the ancient parable of the musical show which, unable to pay the hotel bill in a one-night stand, invited the landlord to come along to the next stand and collect there. He went, and it was a case of the same thing over again. Another boniface joined, the first one continued, and so it kept on until the troupe was formidably augmented by landlords.

To keep the minds of these genial gentlemen free from worry, the manager suggested that they sing in the chorus. They consented, and the tour proceeded with a daily addition to the male chorus. At length the manager wired ahead to his advance agent to this effect: "Secure accommodations with tenor landlords only. We have enough basses."

If I mistake not, this undeniably diverting anecdote is to be found in George H. Brennan's capital novel, "Bill Truetell," now some years old, and I am convinced that it antedated the book by sundry more years. Almost any reputable press agent, it would seem, might supply Mr. Nethersole with personal reminiscences less ancient of days.

In Washington the National Association of Retail Druggists have undertaken a monumental work in behalf of the fair sex—not only those associated with the theatre either. They protest, among other things, against a bill which says that any cosmetic, hair preparation, or toilet preparation containing poisonous or deleterious ingredients shall be declared to be adulterated, and goes on to name some fifty ingredients which it deems to be either poisonous or deleterious, but without which very few of the beautifiers could be made.

Now the druggists, their knightly blood made to boil by such arrant restriction, rise to defend their gentle patrons who have no vote—yet. And they mean to see to it that our bewildered eyes shall continue to see upon the public ways make-ups more fearful and wonderful than ever were dreamt of in the philosophy of the stage.

"You other dancers," remarked the Grecian one, assuming a plastic pose, "haven't got anything on me."

"I didn't notice," replied the Oriental dancer, "that you had much on yourself."

This refined jest is not restricted; may be used *ad lib.*, but with discretion.

THE CALLBOY.

J. HARTLEY MANNERS'S NEW PLAY.

On May 25 Henry Stanford opened in the leading part in J. Hartley Manners's new play, Peg o' My Heart, at the Burbank Theatre, Los Angeles, Cal. Laurette Taylor is playing the title-role.

CORT GETS SALT LAKE THEATRE.

The competition which has been so disastrous to business in Salt Lake City is eliminated by John Cort's acquisition of the Salt Lake Theatre. With first-class attractions playing both in the Salt Lake and the Colonial, booked by John Cort, business was badly split up. All good attractions will now be booked in the Salt Lake. The Colonial will be turned over to popular vaudeville.

His Father's House, a new play by Witter Bynner, is being polished up for production in Los Angeles.

It is now becoming evident what a wise investment John Cort made in acquiring Canadian theatres. His new properties in the Northwest will be especially valuable this next season with companies going out of the United States to avoid campaign excitement. Box-office receipts from current attractions show also that regular seasons will be profitable. One may judge something of the way territory is opening up from the fact that towns that only a few months ago were one-night stands are now three-night stands. Lawrance D'Orsay and The Earl of Pawtucket found big business in Regina for one night, but had to move on because of the booking. Margaret Illington will play the town for three nights. It is estimated that the tour of Kindling which began at Easter will net a profit of $20,000.

The Odd Fellows' Opera House in Key West, Fla., is being remodeled. Alterations costing several thousand dollars are now practically completed, which will make the theatre a beautiful building. The name will be retained. The theatre will be devoted to traveling and stock companies, with bookings by Charles A. Burt, New York.

Henri Hubert, late manager of the P. Paul Marcel French company, will organize a French company. Beverly Sitgreaves will be the leading woman. Mr. Hubert says that he will present during the season at Newport, R. I., and other famous watering place outdoor performances of high-class French plays.

The Regan-Lewis Stock company, featuring Marie Horton, opened at the Duval, Jacksonville, Fla., May 19, to good business.

DEATH OF CECIL KINGSTONE.

Cecil Kingstone died of cancer in this city on May 6. The remains were cremated and the ashes interred in Greenlawn Cemetery on May 11. Mr. Kingstone was an active member of the Actors' Fund, the Actors' Order of Friendship, and the Green Room Club.

Born in Birmingham, England, on May 22, 1858, he began his career in that country, subsequently going to Australia, where he was associated with the late Wybert Reese, Lynor and Lignore, Majeroni, J. C. Williamson, and George Rignold, and was a member of the famous Brough and Boucicault Comedy company. His first engagement in America was with the late Annie Pixley and W. J. Scanlan, then becoming associated with A. M. Palmer, Charles Frohman, and Liebler and Company. He was seen in Mr. Potter of Texas, The Prodigal Father, The Thoroughbred, What Happened to Jones, Sporting Life, The Squaw Man, The Little Minister, and The Gamblers, and in many stock companies. He was also an adaptor of plays and stage manager. At the time of his death he was writing a book, "An Actor's Idle Moments."

Mr. Kingstone leaves an aged mother in Australia and a widow, professionally known as Hattie Neville.

CUES.

John E. Garvey arrived at his home in Fall River, Mass., from New Orleans, May 16. He has been connected with one of the theatres in that city this season.

Lulu Kingwill, wife of Manager C. G. Kingwill, of the Hammond, Ind., Theatre, recently met with a serious accident and is confined in the local hospital.

Jane Meredith has been signed up by Oliver Morosco and will probably appear soon in a production in Los Angeles. Miss Meredith was seen in New York last season in The Bird of Paradise.

Charles Gano and Lester Lucas have joined the Coburn Minstrels at Akron, O.

S. B Harrington, secretary of the Quincy, Ill., Opera House company, and W. L. Busby, director of the same company and manager of the Empire Theatre, left May 21 for Chicago to attend the annual meeting of the Bill-Posters' Association. Mr. Harrington is president of this association.

Manager James Driscoll, of the Fall River, Mass, *Globe*, gave a luncheon to George M. Cohan at Stone Bridge, Mass., May 23.

Authentic reports say that Robin Hood is drawing $21,000 of business a week; which goes to prove a few things about real light opera.

Polly Prim, after a very successful season with Ralph Hers in Dr. De Luxe, is visiting relatives in Glens Falls, N. Y.

Fred G. Andrews, for several seasons manager with Graustark, has gone to Lily Dale, Chautauqua County, N. Y., for the Summer. Gertrude Andrews will also rusticate at the same place.

James W. Carroll, treasurer of the Elks' committee in charge of the Shalvey testimonial, announces that the list will soon be closed. Brother Elks intending to contribute are asked to remit to Mr. Carroll at Box 112, Times Square Station, this city.

Florine Arnold was the guest of her aunt, Mrs. C. E. Coleman, Fall River, Mass., May 20.

An illustrated lecture describing the delights of the trip to the coming Elks' convention at Portland, Ore., was given at the Elks' Home in this city on Tuesday evening.

Manager Mort H. Singer will send out in the early Fall one of his last season's successes, The Heart Breakers, cast being again headed by George Damerel. The company will open in Kansas City on Aug. 17, and will go direct to the coast.

John G. Edwards, of the Detroit actor colony, is spending his Summer vacation in Detroit and vicinity.

Edward Heath, of this city, was thrown from a wooden "donkey" at Steeplechase Park, Coney Island, on May 19 and almost instantly killed, his skull being fractured.

Emanuel Duriet, sixteen-year-old son of poor parents, has captured first prize for piano playing at the Antwerp Conservatory of Music.

Wireless information reported last week that the steamship *Kronprinsessin Cecile* had been delayed to pick up some shipwrecked persons. They turned out to be a party of German actors who had undertaken a fishing excursion from Hamburg.

An involuntary petition in bankruptcy was filed in this city on May 20 against Morton and Keiser, proprietors of the Folies Bergere restaurant at 1600 Broadway, with liabilities of $150,000 and assets unknown. This firm formerly ran the café at the Folies Bergere for Henry B. Harris and when that institution was discontinued, removed their belongings, along with the title, to the address mentioned.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or re-forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Allen, Mrs. Ernest, Daisy I. Anderson, Maude Atkinson, Della Aubin, Darthea Antel, Mrs. James Ashley.

Bidwell, Sylvia, Helen Byron, D. Beatino, Mrs. Henry Bowers, Edna Blair, E. Brandon, Agnes Bruce, Violet Barney, Pauline Bradshaw, Helen Barry, Marion Bell, Mrs. J. E. Bell, Evelyn Blasdell.

Carrete, Flo, Ollie Cooper, Rose Coghlan, Mildred Cooke, Grace Carayle, Anna Christopher, Hattie Carmontelle, Virginia Clay, Rosemary Carlton, Rene Chapow, Mrs. Chas. G. Craig, Phyllis Carrington.

DuBal, Nixon, Rita Davis, Mrs. Clara Dixon, Vera DeFord, Lillian A. Devere, Marie De Trace, Irene Dore, J. Davis, Mrs. M. Donegan, Marie, Corinne.

Foraker, Glory, Marion Finley, Juanita Fletcher, Margaret Field.

Grant, Julie, Margorie Gleason, May Genderman, Madge Gordon, Gertrude Graham, Mrs. Lew Gleason, Vivian Gill.

Hogben, Victoria, Gretchen Hartman, May Howard, Georgia Harvey, Bessie Hill, Hazel Howard, Mrs. B. B. Henry, Mary V. Hall.

Johnson, Nora F., Grace Johnson, Ada Jacobs.

Kendell, Lottie, Josephine Kurrier.

Le Moure, Blanche, Adele Lenard, Florence Leonard, Minnie Lee.

Minor, E., Selma Maynard, Irene Moore, Theresa Martin, Bella Miller, Jeanette Melville, Norma Mitchell, Nora May, Flo Martin, Leigh Morrison, Eleanor Mantell, Florence Mills, Mrs. John McKee.

Nasham, Jean.

O'Neil, Nance, P. G. Olney, Martha Oatman.

Pomery, Anna, Charlotta Paula, Helen Pierson, True Powars, Mrs. Raymond Parent.

Raymond, Ann, Phyllis Robinson, Ethel Ricketts, Genevieve Reynolds, Mrs. M. Di Bardi Reno.

Stoughton, M., Charlotte Swerson.

Tolle, Hattie C.

Worthington, Harriett, Irene Warfield, Jane Wallace, Kitty Watson, Jean Ward, Ella S. Willard, Frankie Wilson, Clare Weldon, Josephine Williams.

MEN.

Addington, Geo., Alfred Aldridge, James W. Ashley.

Barry, Jack, C. C. Barrison, Ralph Beals, B. H. Bennett, John J. Burke, Walter A. Brown, J. F. Burke, Geo. B. Berrell, R. J. Barry, Harry Bond, Frederick Burt, Phillip Barrison, Jas. A. Brophy, Arthur Bertram, Frank Bennett.

Currier, Frank, John Connor, W. W. Cohill, Fred W. Cousins, C. R. Cranford, Hal Castle, Francisco Creatore, Jack C. Claire Sterling H. Cheseldine, Preston W. Crewe, W. L. Campbell, Ed. J. Connelly.

Doherty, Chas., Leo F. Daly, Bryce Desmond, E. G. Davidson.

Edwards, Julian, Graham Earle.

Fox, Stuart, Herbert Farra, Dick Ferris, Chas. F. Fales, N. H. Ferris, Ed. Fielding, Gus A. Forbes.

Geldarnt, Clarence H. Caryl Gillin, Harry B. Gibbs, Wm. L. Gibson, Jos. E. Gillow, H. J. Gilp.

Hoyt, Francis, Lew Hoffman, Tommy Hayden, Geo. B. Hare, Warren Hill, Samuel Howard, Owen Hamlin, Frank Herbert, G. Hayes, Jos. Howard, Geo. Haskins, Fred Hallen, Chester Henderson, Frederick Howard.

Johnson, James J.

Keane, James, Harley Knoles, Frank Kilday, Alfred Krans, Leon Kusel.

Levailin, Ed., Robert Lawrence, Ben La Mar, William Lawrence, Ralph P. Lewis, Theo. Lorch, A. Francis Lens, Harry Linker, Frank G. Losey, Milliner, Geo., Reyce Mackaye, Geo. L. Myers, Thos. J. Moore, Fred. B. Manatt, Dick Murdock, Ed. Mackiyn, Donald MacKenzie, J. J. McCarthy, Emmett McConville, Frank MacDonald, John McKee, W. H. McFarland, J. B. McDonald.

Pratt, John H., Henry D. Parker, John Prescott, Ed. Pooley.

Rudisill, Ivan, E. Reikin, Pete Raymond, J. Bernard Roth, Wolfred Rogers, Harry W. Reid, Ballinger, Herbert, Karl Schully, Sydney W. Seaward, Harold Salter, Howard Smith, Mr. Stockbridge, A. G. Smith, W. Stafford, Mortimer Snow.

Thomas, Frank, Hayden Talbot, J. H. Tutt, Franklin Thompson, Edward Trout.

Vivian, Richard, Marshall Vincent.

Weber, Eugene, Ray Whitaker, Geo. Warrington, L. E. Woodthorpe, Ben Welch, J. M. Wilshire, Karl L. Way, Jos. H. Williams.

REGISTERED LETTERS.

Madeline Lack, Florence May.

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THE PRINCESS TOKIO

New Method of Removing Wrinkles

Send Quickly for This Great Wrinkle Book and Start at Once to Remove Your Wrinkles.

Did you ever see a Japanese woman with a clouded complexion? Did you ever see one with wrinkles, irrespective of age? Then learn how they achieve and maintain those lines of splendid feminine beauty. For the first time in America, the Princess Tokio methods are being made known, and they are a revelation. Never before have Christian women been able to solve the secrets of these oriental beauties, whose faces and forms have been the marvel through the ages. But at last the treasure-trove has been unlocked, and there is set before every American lady who writes immediately, the full knowledge of these methods.

The Princess Tokio Wrinkle Book is a message full of sisterly feeling and sympathy for the American ladies. It tells, without hesitation, all about the Princess Tokio new method of removing wrinkles without harmful creams, pastes, lotions, or plasters, or mechanical appliances.

Reports from all over America prove conclusively the wondrous excellence of this remarkable new treatment, and it is simply astonishing the thousands of letters being received from grateful women. A letter to-day from Mrs. H. E. Campbell states she used this treatment for two weeks and her wrinkles are all gone, and she further states that her face is as smooth as it was when she was a girl and that she is so happy that she cannot say too much in praise of this remarkable new treatment.

Ada Colville of Texas states that she used the treatment eight days and her face is entirely free of wrinkles and she is so delighted that she has found something that will keep her young longer.

A letter just received at this office from Mrs. A. L. Morran, away off in Canada, states that she was delighted with this new combination wrinkle treatment. That it removed all her wrinkles and leaves the face smooth as an infant's, and makes the skin fresh and young looking.

Mrs. E. W. Jones in her letter states: "The Princess Tokio Wrinkle Treatment is excellent." She further states that it not only removed her wrinkles, but made her face as soft and smooth as velvet, and that she never before found a remedy which would make her young-looking, and that she tried Chicago and New York treatments without success.

From the glowing letters of praise pouring in, it is evident that this remarkable remedy has created a veritable sensation and furore in the fashionable homes, and prominent society women and actresses adopt this method of remaining young-looking, banishing all signs of age.

Not Sent to Ladies Over 70.

The Princess Tokio book is free to every lady who writes, except those over seventy years of age. To those the Princess Tokio methods extend no hope—for they have neglected themselves for such a long period, it is impossible to benefit through this knowledge after 70 years of age.

If you are a matron, would you like to look like a girl again? If you are fifty years of age, would you wish to look like a splendid young woman of twenty-five? If you are forty would you like to look like a girl just out of her teens? Then to you this book will be of inestimable value. Keep that in mind. There is no charge for the Princess Tokio Wrinkle Book. It is a rare message for ladies wishing to learn of the new way to remove wrinkles and regain a youthful face.

SEND NO MONEY.

Under no circumstances will money be accepted for the Princess Tokio Book about wrinkles. It is yours absolutely free. It will be given to you with a willing hand, by one who believes that there has dawned the most splendid day for American women of all ages up to seventy. It is a message of the most hearty good cheer, and so unlike anything American, it is a treat in its direct instructions. All you need to do is to send and ask for a FREE copy, addressing the Princess Tokio B. C., Suite 3494, Central Bank Building, Denver, Colo.

You may rest assured that this book will be sent in a plain wrapper.

It tells how to remove every wrinkle by entirely new treatment in only eight days.

N. B. Arrangements have been made whereby all our readers may receive all that is offered free, and you must enclose a stamp to prove you are really in need of a quick wrinkle remover.

STOCK COMPANY NEWS

Bushnell, Seattle.
LYNN PRATT.

Lynn Pratt has concluded his contract with John Cort in support of Mrs. Leslie Carter, and will be a member of the James Durkin-Maude Fealy Stock company at Denver during the Summer.

The company which opens the Mountain Park Casino, Holyoke, Mass., May 30, includes Manager Lansing Ernest, Roy Peltier, Grace Pomeroy, Grace Ellsworth, Rose Murray, Tom Burton, Frank W. Shea, Tom Graham, Jr., Robert Elliot, Orella Collins, and George Ebner. Charles Burrows, stage director; Edward Cook, musical director, and William Colby, scenic artist.

Will W. Crimans and Mildred Hyland have returned to town, having just closed a short stock engagement.

Gus McCune is in charge of both the Newark, N. J., and the Fifth Avenue, Manhattan, Proctor theatres.

Annie Russell has joined the Proctor Stock company, Newark, N. J., opening in Miss Hobbs, May 27.

The Tabloid Stock company at the Harlem Opera House, New York city, has a new member in William J. Kelly, who was with Ziegfeld's Follies last Summer.

The Corning, N. Y., Opera House will have Summer stock this year for the first time in more than a dozen years. Manager Charles Bisson has signed the Lyric Stock company for the season to play at the Corning house, the Sampson Opera House, Penn Yan, N. Y., and the Geneva Opera House, Geneva, N. Y., two nights each week in each city.

Walter Varney, secretary of the Walter Theatre, Zanesville, O., has joined the Mary Emerson company for the Summer at Brady's Lake, near Canton, O.

The Majestic Stock company, which has been playing at the Majestic Theatre, Topeka, Kan., for the past several weeks, closed the season by offering Lena Rivers. The play was well received by good business during the entire week May 13-18. Ann Bronaugh and Orvil Spurrier have been engaged for next season by Manager Deming.

Smith Theatre, Geneva, N. Y., will keep "open house" this Summer, with stock offerings for first half of each week and Keith's vaudeville for the balance. This arrangement seems to fill a long felt want there.

Harrison Stedman, of the Vaughan Glaser Stock company, was forced to undergo an operation on both eyes May 21, in Detroit, Mich.

Lost, Twenty-four Hours, by W. A. Tremayne, Mirror correspondent in Montreal, Que., and the late Logan Fuller, is underlined for an early production by the Orpheum Players in that city.

The presentation of The Commuters by the Orpheum Players, Montreal, was an exceptional one, with Charles Mackay and Lillian Kemble in leading roles. Ainsworth Arnold and Donald MacMillan also deserve special mention. Mabel Carruthers made her first appearance with this company and scored a hit as the "Cook Lady."

The Keith Stock company, Toledo, O., will present Romeo and Juliet in the near future, with Richard Buhler and Fay Bainter in the title roles.

The Typhoon was presented by the Gayety Players, Hoboken, N. J., May 26-31; first week in stock.

The Lindsay Morison company closed at Lynn, Mass., May 25, and reopened for Summer season at Salem, Mass., with but few changes in membership.

The Metropolitan Players closed their engagement in Baltimore, Md., May 25, with a fine revival of Oliver Twist, Edwin Mordant as Bill Sykes and Grace Atwell as Nancy, Edgar Baume as Fagin, and Julie Herne as Oliver. Others in the cast were Joseph Allenton, Aldrich Bowker, William McKey, Donald Worthington, Stapleton Kent, Wallace Mercer, Egbert T. Roach, Frank Hawthorne, Garrett Beekman, Thomas Williams, Arthur Howard, Frank Murphy, Rosalind Coghlan, Alfa P. Beyers, Margaret Adair, Margaret Bourne, Harold Wood, and Dorothy Wade.

R. G. Craerin has withdrawn from the management of the Butterfield Players at Belasco Theatre, Washington, D. C. Mr. Craerin is preparing to launch a new theatrical enterprise in Washington, definite and detailed announcement of which will be made in the near future.

Marion, Ind., is to have a stock company which has been organized by A. C. Loveland. The opening is set for May 26 in The Third Degree.

Laurette Allen, having completed a season of twenty-seven weeks in Minneapolis, Minn., has joined the Thurlow-Bergen Company.

The seventh article in the Grand Rapids *Herald's* series by members of the Mary Servoss company was contributed by Lenore Ulrich, her subject being "Why Is an Ingenue?"

At the Salt Lake City Orpheum the Summer stock company headed by Willard Mack and Genevieve Blinn opened the season May 12, presenting A Colonial Girl to large and appreciative audiences. Willard Mack, well known there, was warmly welcomed. Genevieve Blinn made a decidedly good impression. Manager Sutton is happy.

Barber Park, Bellows Falls, Vt., will open for the season with the J. B. Swafford Stock company May 30. Motion pictures will follow until June 24, when the Sadie Belgrade company opens an indefinite season there. Local conditions bid fair for big business.

Frances McHenry has joined the Davidson Stock company in Milwaukee, Wis., opening May 27 in The Lion and the Mouse. Percival Aylmer, director of the company, resigned and left for New York.

Henry Crosby joined the Prospect Theatre company May 13, New York city.

The following players constitute the Mary Servoss company, under management of Fred Kimball, and playing the Majestic Theatre, Grand Rapids, Mich., since April 7. Mary Servoss, Martha Mayo, Eugenie Woodward, Grace Hamilton, Leonore Ulrich, Grace Arnold, Harry L. Minturn, Arling Aicine, Frederick Webber, Ralph Morgan, M. Tello Webb, Arthur Berthelet, F. A. Ramsdell, and Charles Husted.

Rollin J. Holden closed with the Park Theatre Stock company in Indianapolis, Ind., and will open with James Durkin at the Casino, Lakeside, Denver, Colo.

Harry B. Roche, of the Payton company, who fell and injured his spine several weeks ago while performing in Newark, N. J., is slowly recovering.

Norman Hackett joined the Hartman company in Columbus, O., May 20, replacing Orme Caldara, then to Toronto for a while and back to Buffalo, N. Y., where he expects to stay for the balance of the Summer. E. D. Blair, under whose management he is, has several new plays in mind which will probably be tried out during the Buffalo engagement.

The Unabell Brinker Stock company, of Newark, N. J., presented Green Stockings May 13. Mrs. Brinker was happily cast as Celia Faraday, and there is no doubt she excels in these light comedy roles. Louis Leon Hall gave an excellent performance of Colonel Smith. The production served to renew the acquaintance of Anna Layng and Raymond Capp, who made many friends here while identified with other stock companies. They were most cordially received at every performance. It also served for the professional debut of Ethel Rosemon, a member of the editorial staff of the Newark *Evening Star*. Girlish and good-looking, she scored heavily, and her friends were generous in expressing their good wishes. Amelia Mayborn gave a delightful performance of Aunt Ida. Others in the cast were Frank D. Hersome, William Evans, Walter Thomas, Albert O. Warburg, Joseph Brandy, and Bijou Washburn. The theatre was crowded at every performance. The Witching Hour May 20.

A third stock company opened at Proctor's Theatre, Newark, N. J., May 20, presenting The Nigger, with Guy Bates Post, assisted by the Proctor's company from Elizabeth, N. J.

The Payton Stock company, Newark, N. J., presented The Easiest Way to the usual crowded houses May 13-18. Mabel Brownell's portrayal of Laura was artistic in every way. Clifford Stork gave a splendid performance of Madison. Joseph W. Girard's embodiment of Brockton was convincing and well rendered. Harry B. Roche as Jim Weston was given, as usual, splendidly. Manager Payton did well when he added to his forces Mary Cunard, who enacted the role of Elfie St. Clair. Mabel Estelle scored heavily as the maid.

Caroline Elberts closed her season with The Country Boy company and opened in Rochester, N. Y., with the Coleman Players in The Easiest Way May 13. Miss Elberts had but twenty-six hours in which to memorize her part, but she did it successfully.

The Penalty was the offering by the Colonial Stock company in Ottawa, Ont., May 13-18, drawing good houses. Forty-five Minutes from Broadway May 20-25.

The Dominion Stock company presented All-of-a-Sudden Peggy at the Dominion Theatre, Ottawa, Ont., May 13-18, to very big houses, and opened to good business May 20 in The Witching Hour.

Poli's Summer stock company at Springfield, Mass., put on The Deep Purple, the first time seen in that city, May 13, and with tremendous success, the house being sold out entire week. Big hits were made by Lelia Davis as Prisco Kate and E. J. Blunkall as the Westerner. Week of May 20 Ruth Shepley will have the opportunity of her life in The Easiest Way, playing Frances Starr's famous part.

Manager John Major has organized the Savoy Opera company to present light opera at the Court Square Theatre, Springfield, Mass. The opening week, beginning May 20, Patience was given, and among the first night guests were Julia Arthur, now Mrs. H. P. Cheney, of Boston. Mr. Major was her manager during the height of her success. The personnel of the company and their engagements the past season: Ruth Thorp, prima donna, with The Pink Lady; Edna Hunter, soubrette, with Hattie Williams's company; Deija Niven, characters, with Bright Eyes and three seasons with Three Twins; Lee Buchanan, ingenue, with Marie Dressler company; Tom Whiffen, comedian, star of Western Three Twins company; Jack Hayden, comedian with The Arcadians; Overton Moyle, basso, Savoy Theatre, London; Thornton Urquhart, tenor, with Madame Trentini, and George Poultney, baritone, with Madame Sherry. The chorus numbers thirty.

The Opera House Players, at Paterson, N. J., are nearing their one hundredth consecutive week, and losing none of their popularity. Since this company organized several oppositions have started, only to last but a few weeks. Carmen was presented May 13-18 to crowded houses. Henrietta Browne as Carmen was most happily cast. She handles the role in a daring and fascinating manner, giving an artistic performance. Miss Browne is very ably supported by James B. Cunningham as Don Jose. Mr. Cunningham has just rejoined the company, and his receptions are nothing less than ovations. His work is excellent and shares the honors with Miss Browne. Frances McGrath as the simple little country girl, Dolores, was charming. Her sweet, sympathetic voice was convincing and in keeping with the role. Brandon Evans was excellent as Lucas and received his share of applause. Mrs. James C. Gordon played the role of Teresa in her usual splendid manner. Others in the cast were William Howatt, Fred Hause, Henry Hall, Carl H. Anderson, Joseph Delaney, Fred W. Quimby, Joseph McCoy, Hazel Carmen, Dot Hutchinson, Helen Young, Mildred Menow, and Cecil Kohlhaas. Director Alexander Reid has staged the production with excellent care, which was highly appreciated as the curtain arose upon the third act. His efforts were highly applauded. Forty-five Minutes from Broadway follows.

The La Verne company, at the Academy of Music, Richmond, Va., presented Mother May 13-18, pleasing nice business. The Lottery Man May 20-25.

Martin Sabine, of the Keith Stock company, now playing Toledo, O., is the author of a book published by Little, Brown and Co., of Boston, called "The Lotus Lantern."

The Percy Haswell company is booked to open in Toronto, Canada, May 26, with an entirely new company, which includes Earle Browne, Regan Hughston, Karra Keawin, Sumner Gard, Teresa Dale, Dorothy Ellis, Richard Clarke, Margaret Boyd, James T. Galloway, Charles Kennedy, F. Sevil Peck, Angela Ogden, and Edgar J. McGregor.

The Woodward-Himmelein Associate Players concluded a very successful two weeks' engagement May 18, at Warren, Pa. Plays: Rose of Killarney, The Little Girl That He Forgot, In the Bishop's Carriage, The Girl from the Sunny South, Three Weeks, Lena Rivers, The Coward, An Orphan's Prayer, Thelma, and Camille.

Warda Howe and Helen Hope have become great favorites in Montreal, Que., where they are playing with Français stock.

Hayden Stevenson, lead, and Louise Valentine, ingenues, closed with the Orpheum Stock at San Antonio, Tex., May 11. They returned to New York last week, making the trip by boat.

White, N. Y.
RUTH SHEPLEY.

Ruth Shepley is another one of the actresses who plays stock by Summer and Broadway by Winter. Four or five years ago she came into metropolitan notice in a cast supporting Douglas Fairbanks. Her latest appearance in New York was with the same actor in A Gentleman of Leisure, at the Playhouse.

The Summer stock at the Francais, Montreal, continued to do large business. The second bill, Raffles, with John Lorenz in the title-role, is proving popular. Daniel Rae and Susan Long, two Montrealers, are in the cast as Lord Crowley and Marie, respectively, and both doing good work. Helen Hope makes a charming Lady Rishel.

Frances Nordstrom has written an original four-act farce, which has been accepted by Cohan and Harris, and will be produced at Atlantic City in July. Miss Nordstrom is now playing the lead with the Keith Stock company at Toledo, O.

Philip Lavine, who is John Craig's right-hand man at the Castle Square, Boston, is going to have an experience as an advance agent, for he will go to Chicago this week to be ahead of Mr. Craig and The Land of the Bridge.

Lindsay Morison makes a change in bill May 13 in Boston, Mass., taking The Yoke for his offering. There is a special interest in the production, for it marks the first appearance of Howell Hansel as the leading man in Kyrle Bellew's old character. His return to Boston adds greatly to the strength of the organization.

Jack Webster, who recently closed with Get-Rich-Quick Wallingford, has joined the Wright Huntington company at Youngstown, O., to play heavies for the rest of the season.

Charles H. Rossham presented his Chicago Stock company at the Malden Mass., Auditorium May 13, and expects to surpass his previous success in this city. The company includes Charles Bunham, Herbert Dorente, George Plover, C. L. Brown, Fred Wilber, Richard Carhart, Frank Townsend, J. H. Nicholson, Jack Davis, Clara Belle Prae, Georgia Lee, Juanita Mack, and Florence Davis.

The Jessie Shirley company offered The Primrose Path May 12-18 at the Seattle, Wash., Theatre. Miss Shirley, as leading woman, displayed her usual skill and cleverness. Paul Harvey as Ned Templeton, an artist, gave a good portrayal. Charles Vale as James Cartright, a millionaire, delineated the part with skill and adability. Marguerite Doyle, Laura Adams, Merle Stanton, Joseph C. Sheehan, Gordon Davis, Frank Hugenot, and others appeared in the cast.

Maude Hannaford, of Los Angeles, Cal., has been engaged for the next few weeks for leading roles with the Baker Stock company. Ida Adair, who has been playing leading parts, is suffering with throat trouble and will take a rest.

The Orpheum Players, under the able directorship of H. Percy Melden, are repeating their success of last season in Montreal. Charles Mackay and Lillian Kemble are as popular as ever. William Webb, another favorite of last season, gave a particularly good performance of Judge Prentice in The Witching Hour.

Wright Huntington's Players drew capacity business during week May 20-25 in Youngstown, O.

ROAD AND REPERTOIRE

BESSE DAINTY.

The Popular Repertoire Star of Himmelein's Associated Players.

Besse Dainty has been the feature with John A. Himmelein's Associate Players for two seasons and will continue with them through another season. Previous to this engagement she was with James Corbet in The Burglar and the Lady, The Sign of the Cross, and Lena Rivers. While with these companies and some very fine stock organizations, she received many favorable notices. Miss Dainty is a diminutive blonde and has been successful in everything from child parts to heavy emotional roles.

Ten members of the Whiteside-Strauss company successfully rode the goat and became Maccabees at Watertown, N. Y., May 20. They had a special class after the show, and at 2.30 A.M. they were fully satisfied that the Maccabees were a regular organization.

Doc Keene, the well-known circus clown, who was seriously injured at Carthage, N. Y., by falling ice, has sufficiently recovered so that he will join Ringling Brothers' Circus at Watertown on June 7.

An organization of ex-professionals will be formed in Watertown, N. Y., shortly, the object being principally sociability and a fitting welcome to professional artists who visit the city from time to time. The project is backed by the local Chamber of Commerce.

Arthur Chatterdon is to be starred at the head of his own company next season under the management of Nathan Appel. Among the plays given will be: Paid in Full, Brewster's Millions, Hamlet, Old Heidelberg, The Man of the Hour, and The Squaw Man. The company will open on Aug. 19. Jane Tarr, who was with The House Next Door last season, has been engaged by Appel.

Frank E. Morse has opened his Summer home in New Hampshire and settled down to rest and content. He expects to return to Stair and Havlin for the coming season on the road.

ADDITIONAL STOCK NOTES.

The stock company at the Hudson Theatre, Union Hill, N. J., scored another big hit when it appeared in The White Sister, May 20-26, to crowded houses. Margaret Greene in the name part made the character effective. Paul Krembs as the lover, Frank McCormack as the doctor, Paul Everton as the priest, Lynn Overman as the lieutenant, Winifred Voorhees as the Countess, Alice Butler as Madame Bernard, and Ione McGrane as the portress were excellent. Thomas McGrane's stage management was of the best. Seven Days, 27-June 2.

The company engaged for Elitch's Gardens, Denver, Colo., which opens its season June 1 in The Chaperone, is composed of Louise Woods, leading woman, and Milton Sills, leading man. Robert Morris again returns as stage director, and will have Egbert Monroe as his assistant. Jennie Eustace comes from The Greyhound, Grace Carlyle from Madame Nazimova's company, Walter Edwards, Robert Harrison, De Witt C. Jennings, Clarence Handysides, Forrest Winant, Thomas Findlay are other members. It is possible Bruce MacRae, who is exceedingly popular there, will join the company for a few weeks toward the end of the season.

Edward Farrell joined the Payton Stock company, Newark, N. J., May 27.

The Hudson Players presented The White Sister at the Hudson Theatre, Union Hill, N. J., May 18-25, with Margaret Greene as Giovanni and Paul R. Everton as Saracinesca. Their performance hardly could be improved. Alice Butler was satisfactory as always. Felix Krembs was capital, and the same may be said of Lynn Overman, Frank McCormack, J. Arthur Young, and Ione McGrane. Seven Days 27-June 1.

Raymond Whittaker, formerly leading man of the Spooner Stock company at the Orpheum Theatre, Jersey City, N. J., is managing a stock company at the Hippodrome Theatre, 388 Central Avenue, Jersey City, N. J., and commenced season May 20 in a comedy called A Natural Mistake. The business has been immense.

Jay Packard's Gotham Stock company, at the Monticello Theatre, Jersey City, N. J., is drawing great houses and the patronage is well deserved. A most complete performance and staging of Mrs. Temple's Telegram was the offering May 20-25, and the popular company made many new admirers. Warren F. Hill as the hairdresser was very good, and his work stands out strong. Caroline Lawrence as Mrs. Jack Temple was also immense. The company comprises Earl Talbot, William Wagner, Henry Sharp, Bernard Craney, Laura Hill, Adelaide Matthews, and Carrie Lamont. Warren F. Hill is the clever stage-manager. Paid in Full 27 June 1.

The Woodward Stock company presented The Freedom of Susanne at the Willis-Wood, Kansas City, Mo., May 19-25, with Eva Lang in the title-role. Marie Hudson, Wallace Berry, and Frank Dennithorne all did well. Forty-five Minutes from Broadway, 26-June 1.

Mary Sanders will come back to Boston to join Lindsay Morison's stock company at the Majestic, making her reappearance in the revival of The Lights o' London.

Evelyn Watson and James Cooley are making an enviable record with the Coleman Players in Rochester, N. Y. Miss Watson's Brooklyn, N. Y., friends will be glad to hear of her continued success.

Frederick Esmelton made his appearance at the Duquesne Theatre in Pittsburgh, Pa., with the Harry Davis Stock company, May 20, in Carmen. Mr. Esmelton is a native of Melbourne, Australia. His experience in this country has been in San Francisco, Portland, Denver, and Chicago, where he has directed numerous stock companies.

For their fourth week's offering at the Academy of Music, Richmond, Va., the Lucile La Verne company successfully presented The Lottery Man, May 20-25, and were rewarded by large and appreciative audiences.

Lester Lonergan and Amy Ricard (his wife) sail for Europe June 15.

Louise Carter, leading woman of the Gotham Stock company, Brooklyn, appeared last week in the role of Madame X at the Greenpoint Theatre, and made a distinct hit.

The Lindsay Morison Stock company closed a season of forty weeks in Lynn May 25. The following have become established favorites during the season: Valerie Valaire, C. Russell Sage, Isabelle MacGregor, Anna Cleaveland, Marion Ruckert, Rose Morison, Edna Oliver, Mrs. George Hibbard, Miriam Collins, Wyrley Birch, John Meehan, James Barrett, and Mortimer Martini. The last week marked the return of Mary Sanders. Next week this company moves to Salem, Mass.

The Bijou Stock company, Woonsocket, R. I., presented Hazel Kirke May 25, with John B. Whiteman in the role of Dunstan Kirke and Leiah Hallock as Hazel; both appeared to advantage. Others in the cast: Misses Cass, Lee, Cosgriff, and Alfred Britton, Cecil Kirke, Frank Lawler, Don Hancock, and Grant Ervin. Season closes June 1.

Louis Kelso and Arline Bolling have joined Lew Morton's Musical Stock company, Niagara Falls, N. Y.

The Chauncey Kieffer company expect to fill an all Summer engagement at Junction Park Theatre, Beaver Falls, Pa.

Oliver Hinsdell, who came to the Evanston Theatre, Chicago, May 27, as a member of the William Vance Stock company, was a student at Northwestern University for several years, where he was prominent in the University dramatic clubs.

OUTDOOR AMUSEMENTS.

Pine Island Park, Manchester, N. H., opens May 30.

Manager M. T. Witcher, of the Dublin, Texas, Airdome, opened that house to good business May 1, offering 6,000 feet of films.

Holmes Park, three miles out of Gardner, Mass., has been leased by Manager W. A. Wesley, of the Gardner Theatre, who is building a large moving picture theatre and dance hall. The park was last year run by the street railway, has a splendid grove, and covers ten acres of land. It opens May 26, the Gardner Band being an added attraction. Many small concessions are located there.

Sparks's Circus gave a good performance in Gardner, Mass., May 20, but rain interfered with business.

Howe's Great London Shows drew good business in Decatur, Ill., May 15. Performance exceptionally good. Cecil Lowande, principal rider, was visited by relatives and friends from Petersburg. Jerry Mugivan, owner of the show, and Frank Campbell, of the Vandalia, renewed old acquaintance while there. It is said that Jerry and Frank worked on the same road when younger, Frank as passenger conductor and Jerry as "news maggot."

Electric Park, Kansas City's biggest and best out-of-door amusement place, opened its season May 26. All the best of the old amusements have been retained, and new attractions added. Forest and Fairmont Parks, Kansas City, Mo., have been open for the past two weeks, although the weather has not been conducive to park-going.

A good story is told of George Steele, of Howe's Great London Shows, to the effect that when he joined that circus he worked for three months without asking for pay. When the paymaster asked him when he wanted his money he said he did not know that any was due him and thought to be allowed to ride on the wagon and see the show every day was enough.

East Side Park, Memphis, Tenn., opened to good business May 13.

Luna, Coney Island's new show place, was opened for the Summer on Saturday afternoon. There are two hundred attractions, nearly all new. The rides alone number twenty-eight. Those familiar with old Luna Park will not recognize even the site upon which it stood. Buildings were leveled, towers torn down, and a new pleasure city built. It has required a million and a half electric lights to illuminate the place.

Barnum and Bailey's Circus appeared to good business at Syracuse, N. Y., May 22, but owing to weather conditions and consequent delay in transportation, the afternoon performance was omitted.

The Airdome season opened in Kearney, Neb., May 20, under management of Schwarz and Berbig, with a presentation of Under Arizona Skies, by the National Stock company.

Rogers's Band Park, in Goshen, Ind., opened with the White City Shows May 20, to good business.

The Carroll Carnival company opened season at Macon, Mo., May 13. Business fair, despite disagreeable weather conditions.

Howe's New London Circus gave two very good performances at Adrian, Mich., May to good business.

The Transportation Club of Spokane formally opened Natatorium Park May 16 with a picnic. Between four thousand and five thousand people were in attendance, and the annual picnic was voted a success.

Max Zimmerman and Hal Goodwin, of St. Paul, Minn., have organized the Gold Crystal Shows, a ten-car circus, to tour the Northwest under auspices of Elks lodges. Ernest Houghton, R. Williams, and J. Simpson are associated in management. The show opens at Minneapolis on June 10.

Robbers held up a circus ticket office at Rock Springs, Wyo., on May 18, getting $1,700 and escaping to the mountains.

E. R. Harris, of the Orpheum Theatre, Zanesville, O., has leased the airdome and will put on vaudeville in June.

The Barnum and Bailey Circus, which exhibited in Schenectady, N. Y., May 23, gave $500 to the Municipal Play Grounds Fund. This contribution was the result of the controversy which arose two years ago when Barnum and Bailey's main tent was destroyed by fire. The fire occurred just prior to the afternoon performance, and the public who had paid general admission received no return for their money.

Colonel Cummins, of the Young Buffalo Wild West, will play his home town, Jersey City, June 5, for the first time in many seasons.

Sautello's Circus arrived in Palmyra, N. Y., May 22, several hours late, owing to rainy weather. Night business was good, but riding acts had to be cut because of muddy arena.

Hagenbeck and Wallace gave a very good performance in Batavia, N. Y., May 20 to only fair business, because of a heavy rainstorm, which so exhausted the circus men and horses that it required twelve hours to get off the grounds. Geneva engagement canceled.

Fern Grove, an open-air resort, will be in the amusement field during the 1912 Summer season. It is located a few miles up the river from Louisville, Ky., and the excursion boat ride is a delightful feature. Vaudeville acts will be given and boating, dancing, bathing, and other attractions of the kind should make the place popular.

Idora Park, in Youngstown, O., opens May 26.

Manager Charles E. Smith, of the Park Theatre, Youngstown, O., has left there to take charge of the park in Butler, Pa.

Young Buffalo's Wild West and Colonel Cummins's Far East Show, on grounds North East, Washington, D. C., for four performances, May 27 and 28.

Marmion's Park, St. Louis, Mo., opened May 19 with vaudeville and dancing. Big business. Katherine Rooney drew appreciative audiences at Forest Park Highlands, May 19-25.

The Old Mill and a few other enterprises at North Beach, N. Y., were burned on May 24. Loss, $28,000.

The Mighty Haag Shows drew two good audiences in Circleville, O., despite severe rain storms.

Ramona Park, Grand Rapids, Mich., opened on May 19, with Pouchot's Flying Ballet as the feature act.

Buffalo Bill and Pawnee Bill's Wild West visited Willimantic, Conn., May 15, the schools and factories closing for the event.

By way of respecting an expressed wish of the late Mattie Collins, of Kansas City, Mo., the heirs announce that the lease of Forest Park, expiring on Jan. 1 next, will not be renewed. The property will be cut up in building plots.

C. Richard Colby, formerly manager of the Crystal in Waterloo, Ia., will have charge of Mr. Koppelberger's new house in La Crosse, Wis. Cecil V. Boyle, formerly stage manager of the Majestic, Waterloo, Ia., goes with Mr. Colby to La Crosse.

Boston houses feel the rivalry of the Barnum circus this week, and the show opened with big business. The spectacle of Cleopatra was the notable feature, but the performers were all above the average. The exhibitions are on the old American League baseball grounds, but this is the last Summer that the place will be available for circuses, and then it is a mystery where a big show can find place enough in Boston to put up its tents.

North Beach, over on Flushing Bay, will open for the Summer on May 23.

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FROM THE LARGER CITIES

CHICAGO.

CHICAGO, May 27 (*Special*).—The only new thing in town is The Quaker Girl at the Illinois Theatre, which opened to capacity last Monday night. The musical comedy pleased everybody, even the reviewers. Clifton Crawford and Ina Claire sprang at once into popularity, and Percival Knight, Nellie McHenry, May Vokes, and a fine supporting cast, aided by an excellent singing chorus, completed an effective ensemble. It looks like a Summer run for The Quaker Girl.

The Palace Theatre certainly ended its career as a vaudeville house last week with flying colors, as a most excellent bill amply testified. From the singing of the dramatic soprano, Alma Youlin, to the brilliant concluding number, "Paris's latest sensation," as it has not inaptly been termed, not a flaw could be picked in the entertainment offered.

Many musical comedy managers are casting "sheeps' eyes" at the Palace, which ended its vaudeville season last Saturday evening. Kolb and Dill have wired from San Francisco that they would like to stage there a piece called The Politicians; the managers of Louise Gunning submit a proposition to have her sing there in The Balkan Princess; and, as intimated heretofore, Cecil Lean and Florence Holbrook wish to produce there a new musical comedy of their own writing. In addition, it is said that many producing managers express a willingness to acquire the lease on the Palace. The Shuberts, Cohan and Harris, and Al. H. Woods are named as a few of them.

R. H. Burnside has been retained by Manager Harry Askin to stage at the La Salle the new musical comedy by Frederick Donaghey, Will M. Hough, and Ben M. Jerome, which will be sung there for the first time on Labor Day.

The Pearl Maiden closed its engagement at the Colonial Theatre last Sunday night, and this week and for a while thereafter the Raiser African Hunt pictures will be shown there.

Manager Al. H. Woods is in town, arranging for the production of the European comic opera, Tantalizing Tommy, at the Chicago Opera House late in August. The Cabaret Girl, which was to have been staged there, will be produced in Chicago, but probably at another theatre.

Ready Money, so successful at the Cort Theatre, will soon lose William Courtenay, who goes East for his vacation. George Parsons will assume Courtenay's role.

Next Saturday Weber and Fields's Jubilee co. will appear at the Auditorium for matinee and evening performances. Large advance sales are reported.

Make room for the pictures. A number of leading Chicago theatres are now being filled by the films, among which may be noted the Colonial, the Lyric, the Fine Arts Music Hall, and the La Salle Opera House, followed this week by the Palace.

June 5 and 6 the Coburn Players will act in three plays on the campus of Northwestern University—Shakespeare's Much Ado About Nothing, Percy Mackaye's The Canterbury Pilgrims, and the Electra of Euripides being announced for those dates.

It has been decided that the Blackstone Theatre will be reopened June 10, with John Craig's Castle Square Theatre co., of Boston, in the Harvard prize play, The End of the Bridge.

Victor Hollaender, composer of A Modern Eve, is in Paris, directing the orchestra in the rehearsals of Sumuron, at the Theatre de l'Athenee. Before he went away from Chicago, he said: "Good-by, everybody."

Announcement is made that George Damerel will return to The Heart Breakers next season, and will sing in it from Kansas City to the Pacific Coast, beginning his tour Aug. 17.

OTIS COLBURN.

PITTSBURGH.

PITTSBURGH, May 28 (*Special*).—The Aborn English Grand Opera co. is presenting Madame Butterfly the current week at the Alvin, concluding the grand opera season, and will be followed by the Sothern-Marlowe engagement. During the past week Thais was given a pleasing presentation, the principals being Louis Kreidler, Joseph Royer, Henry Taylor, Joseph Florian, Zoe Fulton, Florence Coughlin, Jane Abercrombie, and Johanna Kristoffy, all of whom did commendable work. The settings and costuming were praiseworthy, the chorus, however, being the weak point. Giuseppe Angelini capably conducted.

The Nixon closed its regular season last week, with James K. Hackett in The Grain of Dust, supported by an excellent co., including E. M. Holland, Fraser Coulter Frank Burbeck, Vaughn Trevor, Charles Stedman, Fred Sullivan, Daniel Jarrett, Oliver Thorne, Anne Crewe, and Beatrice Beckley. The offering pleased and was well mounted. Lyman H. Howe's Travel Festival is the attraction this week.

The Lyceum closed the season last week with The Barrier as the offering to good-sized audiences, who were well pleased, judging from the applause. Norval McGregor, John Gale, Lee Miller, George Cleveland Max Steinle, Bryce Howatson, George Byron, Grace Johnson, and Mattie Hyde constituted a splendid cast. The settings were adequate.

The Harry Davis Stock co. is presenting The Brixton Burglary at the Duquesne the present week. Last week Carmen was well received by large and attentive audiences. Mary Hall as Carmen, Robert Gleckler as Don Jose, and Dennis Harris as the Toreador. The other members of the co. were well cast, and the piece well mounted.

The Taxi Girls is the attraction at the Gayety this week, while last week The Social Maids pleased fair audiences.

The Grand has a splendid bill this week, celebrating the closing season, including R. A. Roberts in Dick Turpin, Mrs. Louis James in Holding a Husband, and others. The all-women bill during the past week drew good audiences.

The Harry Davis Stock co. moves to the Grand Opera House next week, and the Summer stock engagement will be opened with the presentation of In the Palace of the King.

On Thursday evening of last week, James K. Hackett, assisted by E. M. Holland, gave a performance of The Bishop's Candlesticks by special request at the Nixon Theatre. Mr. Hackett and Mr. Holland both did some very commendable work, being fully appreciated by the audience. Anne Crewe, Miss Inslee, and Mr. Sullivan capably interpreted their roles in Mr. Hackett's support.

The Carnegie Alaska-Siberia pictures will be shown at the Lyceum May 30, 31, and June 1, with matinees daily during the following week only.

DANIEL J. FACKINER.

BOSTON.

BOSTON, May 27 (*Special*).—This is the last week of the engagement of Julian Eltinge in The Fascinating Widow at the Boston.

Christie MacDonald opened her last fortnight at the Tremont with The Spring Maid, and the Summer scale of reduced prices went into effect.

Hanky Panky is in its sixth week at the Shubert, with business as large as ever, but an engagement in New York is among the probabilities of the near future.

Alias Jimmy Valentine remains the only serious drama in Boston, and the eighth week at the Plymouth has established a new record for the newest playhouse in town.

A new artificial cooling plant is being installed into the Tremont, to be used when necessary during the Summer season, beginning June 11, with Alice Lloyd in Little Miss Fix-It.

There promises to be rivalry in regard to The Typhoon, and Lindsay Morison is going to get in ahead so far as Boston is concerned. There is another translation from the Hungarian from the one that was used in New York, and that is the one which he has secured and placed in rehearsal with his stock co. at the Majestic so as to give it next week, several months ahead of any possible Boston engagement of the other version. It was in the same manner that John Craig got the lead and played The Devil; also a work from the Hungarian, before the Arliss and Savage versions had any chance to come to Boston.

Sydney J. Farrar now best known as the father of Geraldine Farrar, the prima donna, has been in Boston during the past week visiting old-time friends of the days when he was one of the most popular ball players in this vicinity.

The annual theatre party of the Massachusetts Senate was held last week, and the legislators chose to go in a body to see Hanky Panky at the Shubert.

JAY BENTON.

REFLECTIONS

H. B. Warner, enjoying a successful season in Boston with Alias Jimmy Valentine, will soon celebrate his one thousandth performance in the part.

Dustin Farnum will spend the Summer at Bucksport, Me., and William Farnum at Sag Harbor. They will go out again next season in The Littlest Rebel.

Julian Eltinge will close his season in Boston on Saturday evening. He will spend the Summer at his home, Fort Salonga, L. I., and open again in August to make a tour of the Pacific Coast.

Harry Bulger in The Flirting Princess will continue all Summer, touring to the West Coast, and returning through Canada. The New Elks Theatre, Rapid City, S. D., will be dedicated by Mr. Bulger on June 6.

Jane Grey Richman, aged eight, daughter of Charles Richman, made her stage debut in a school performance of Hansel and Gretel at East Orange, N. J., on May 24.

RECORD OF DEATHS.

Will W. Douglass, special writer for the Louisville, Ky., *Courier-Journal* for many years, and having a national reputation as an authority on sporting matters, died recently in that city. At one time he edited the dramatic column of the *Courier-Journal* and was well known among professional people.

Bell Gordon Gaze died at Adelaide, South Australia, on May 12. Mrs. Gaze was a Corning, N. Y., girl and wife of Leslie Gaze, who has been for the past season with The Chocolate Soldier in Australia. Mrs. Gaze was a member of the original cast of The Girls of Gottenburg, in which she and Mr. Gaze met.

Jan Block died at Antwerp, Holland, on May 22. Born at Antwerp in 1851, he was widely known as a pianist and as composer of several operas.

James B. Fields, interested in several New England theatres, died at Chelsea, Mass., on May 24.

Harry W. Stevens, eldest Elk in Brooklyn, died at his home in that city on May 23, aged eighty-three years. For many years he had been in the employ of Percy G. Williams.

Matthew Goldman, sketch writer and play reader for the Shuberts, died at his home in this city on May 25, aged thirty-seven years.

Mervyn A. Rentoul, of Kismet, died in this city on Wednesday, May 22, of pneumonia, aged twenty-three years. Funeral services were held on May 23, after which the remains were cremated and will be buried in England. Mr. Rentoul is survived by his wife and two-year-old daughter Patience. Mrs. Rentoul (Pamela Hope), who was under management of Lewis Waller, sailed for her home in England on May 25. Before coming to this country last Fall, Mr. Rentoul appeared at different times in London with Gerald du Maurier, Oscar Ashe, and Herbert Sleath.

Robert M. Webb, one of the oldest musicians of Albany, N. Y., having been connected as a drummer with the orchestra of the old Trimble Opera House, now known as Proctor's Theatre, since its opening thirty years ago, died at his home on May 20, aged seventy-two years. He was widely known in the theatrical profession. At the time of the breaking out of the Civil War he was a drummer in the regular army. In 1876 Mr. Webb and others engaged in the theatrical business and organized the Albany Lodge of Elks.

Coretta, the midget, was killed on May 23 in a runaway accident at Kankakee, Ill., where she was appearing with a circus.

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LYRIC 42nd Street West of Broadway. Phone 3216 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15. MATINEE—DECORATION DAY LAST WEEK Star Revival of Gilbert & Sullivan's Masterpiece PATIENCE De Wolf Hopper, Cyril Scott, Eugene Cowles, George J. Macfarlane, Arthur Aldridge, Marie Doro, Eva Davenport, Christine Nielsen, Viola Gillette, Alice Brady. Beg. June 3 Star Revival of The Pirates of Penzance

WILLIAM COLLIER'S COMEDY 41st St. bet. B'way and 6th Ave. Tel. 5194 Bryant. Evenings, 8:15. Mats., Tues., Thurs. & Sat. 2:15 Bunty Pulls The Strings MATINEE—DECORATION DAY

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AMUSEMENTS THE COUNTRY OVER

CALIFORNIA

SAN FRANCISCO. — COLUMBIA: Maude Adams in Chantecler 13-20 delighted good business.——ALCAZAR: Girl of the Golden West 13-20 pleased good houses.——CORT: William Hodge in Man from Home 6-20; good business.——SAVOY: Kolb and Dill in The Girl in the Train 20.——ORPHEUM: Dinkelspiel's Christmas 12-19.——EMPRESS: Tokio 12-19.——PANTAGES'S: Lasky's Six Hoboes 12-19.
A. T. BARNETT.

OAKLAND.—MACDONOUGH: Blanche Bates in Nobody's Widow 13-15 pleased capacity. Spring Maid 16-18 pleased S. R. O.——LIBERTY: Bishop's Players in The Prince Chap 13-19 satisfied good business. The Devil 20-26.——COLUMBIA: Columbia Stock in The Mix-Up 12-18; fair business.

FRESNO.—BARTON: Margaret Anglin 10 pleased big business. Spring Maid 13 pleased fair house. Maude Adams 17 drew well.

COLORADO

DENVER.—BROADWAY: Helen Ware in The Price 20-26; light business. Margaret Illington in Kindling 27-29 pleased big business.——ELITCH'S GARDENS: Stock co. opens June 1; advance sale of seats opened 20 to a line extending several city blocks.
GRANVILLE F. STURGIS.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co. 13-24; good co. and business. Margaret Illington in Kindling 25 pleased. Helen Ware in The Price 27.

CONNECTICUT

HARTFORD.—PARSONS: The Hunter-Bradford Players in Nobody's Daughter 20-25; good business.——POLI's: The Poly Players in The Witching Hour 20-25 pleased large audiences.——HARTFORD: Vaudeville and motion pictures 20-25; capacity business.
A. DUMONT.

BRIDGEPORT.—POLI'S: Stock co. in Over Night 20-25; well presented; good business. The Lily 27-June 1.——LYRIC: Frank Carpenter Stock in Old Heidelberg 20-25 pleased. The Road to Yesterday 27-1.
W. P. HOPKINS.

WILLIMANTIC. — LOOMER: Ross and Fish presented The Moon Girl 18; good business; pleased; co. included John J. O'Donnell, Durward Primrose, Frank Smith, Richard Thomas, Aleyne Marlyn, Nina Rice, Mabelle Garden, Alice Nugent, Harriet Nugent, Agnes Burby, Louise Burby, Anmilia Stuart, and Anna Smart.

WATERBURY.—JAQUES: Poli Stock in The Spendthrift 20-25 pleased good business.

FLORIDA

JACKSONVILLE.—DUVAL: Benefit for flood sufferers, under direction of Wilhelm Meyer, 14; good returns. The Regan-Lewis Stock co., with Marie Horton, in Wildfire, opened 19; pleased good business.——ORPHEUM: Aldro and Mitchell, Herr Hillebrand and Viva DeLong, Melroy's Seven Kids, Laddie Hale, and Baby Helen Fordyce 12-18; fine bill and business.——MOROCCO TEMPLE: Columbus Dramatic Association (amateurs) in The Missing Miss Miller, for benefit of flood sufferers, 17; very good; fair business.

IDAHO

BOISE CITY.—PINNEY: Stetson's U. T. C. 18; fair house. The Campus 29, 29.——ORPHEUM: Le Moyne Stock co. in Jim the Westerner 13-18; Charles Le Moyne in title-role, and Beulah Benton as Jessie Dean; good co.

ILLINOIS

QUINCY.—EMPIRE: The Stampede 15 satisfied good business. Harry Bulzer in The Flirting Princess 18 drew well and pleased.——ITEM: The annual meeting of the Opera House Co. of Quincy owners of the Empire Theatre was held 20. The past season was reviewed, and a very satisfactory condition found to exist.

AURORA.—GRAND: The B. M. Taylor co. presented Mae Saylor and the Candy Girls in The Fake Doctor 18, 19; four performances; fair business.——FOX: McFadden's Flats 20-22; opened to capacity.

DECATUR.—POWERS'S: GRAND: Harry Bulzer in The Flirting Princess 12 pleased two large houses.——BIJOU: Lillian Mortimer co. in Princess of Patches 13-18; best offering of the engagement.

ELGIN.—GRAND: Sherman Stock co. in The Village Vagabond 20-25; excellent co. and satisfactory business. Jeanette Bluestein, of Elgin, made her debut with the co. this week.

INDIANA

SOUTH BEND.—OLIVER: Mrs. Leslie in Two Women 4 pleased good business. Madame X 10 pleased fair house. William Hawtrey in Dear Old Billy 11 pleased two fair houses. John Drew in A Single Man 14; big business; enthusiastically received.——AUDITORIUM: Harry Bulger in The Flirting Princess 5 pleased two big houses.

HAMMOND.—ORPHEUM: Flirting Widow 12-15 pleased packed houses. Oberetta Sisters 15-19 pleased.

GOSHEN.—JEFFERSON: Hazleton's electric pictures, seeing Washington, 17, 18, pleased light business.

IOWA

FORT MADISON.—EBINGER GRAND: Lillian Buckingham in The Stampede 10 pleased fair house. Harry Bulger in The Flirting Princess 20 pleased good business.

WATERLOO.—THEATRE: Harry Bulzer in The Flirting Princess 25 pleased good house.

DUBUQUE.—MAJESTIC: Garside Stock co. 16-18, 20-22; good co. and business.

FORT DODGE.—ARMORY: Thomas's Orchestra 21 pleased fair house.

KANSAS

TOPEKA.—GRAND: Russian Symphony Orchestra 15 pleased two good houses. Margaret Illington in Kindling 22 pleased good house.——AUDITORIUM: Victor Herbert's Orchestra 14; good business.——MAJESTIC: Majestic Stock closed season 18; good business.
H. J. SKINNER.

HUTCHINSON. — CONVENTION HALL: Elks' Minstrels, direction of Joe Breen, 15, 16, pleased two good houses.

LAWRENCE. — BOWERSOCK: Lyman H. Howe 13 pleased good house.

MAINE

BELFAST.—OPERA HOUSE: Young-Adams co. 20-22; fair business.

MARYLAND

BALTIMORE.—FORD'S: The Aborn Opera co., fifth week, 27-June 1; La Tosca first half; La Boheme second half; Tosca to a capacity house and indications point to S. R. O. for remainder of week, as La Boheme is a favorite with Baltimoreans; cast for Tosca one of best offered by Aborns thus far.——ACADEMY OF MUSIC: The Metropolitan Players offered a splendid revival of The Randolphs of Virginia; co. has improved vastly and the performances are decidedly worth more than the prices charged; they scored an overwhelming success in Oliver Twist and business was exceptionally large. Edgar Baume's splendid conception of Fagin drew forth unstinted praise from every critic. Julie Herne as Oliver, Edwin Mordant as Sykes, Allenton as the Dodger, and Grace Atwell as Nancy proved a revelation in many respects. One of the best productions offered by the co.——AUDITORIUM: Thomas Players begin their fourth week 27-1 with Brewster's Millions; co. is decidedly seen to better advantage in light comedy than in drama; good business all week.——MARYLAND: Maurice Levi and his orchestra began a six weeks' engagement 20 with the cabaret performances; business splendid thus far.
I. BARTON KREIS.

CUMBERLAND.—MARYLAND: The Concert 14 pleased good business; best offering of season.

MASSACHUSETTS

WORCESTER. — THEATRE: King-Lynch Players in The Blue Mouse 20-25, with Miss King in title-role; pleased capacity.——POLI'S: Poli Stock co. in The House Next Door 20-25; good business.

MALDEN.—AUDITORIUM: Chicago Stock co. in Sham 13-15, The New Minister 16-18; good performances; packed house all week.

SPRINGFIELD.—COURT SQUARE: Weber and Fields's Jubilee 14 pleased big business. The Siren 16, 17 pleased big house.

SALEM.—EMPIRE: Forty-five Minutes from Broadway 22 pleased S. R. O. Lindsay Morison Stock opens Summer season 27.

LYNN. — AUDITORIUM: Lindsay Morison Stock co. in Quincy Adams Sawyer 20-25 pleased capacity.

HOLYOKE.—THEATRE: Chocolate Soldier 17 pleased fair business.

MICHIGAN

DETROIT.—GARRICK: Sothern and Marlowe 20-25 pleased good houses. Weber and Fields's Jubilee co. 30.——OPERA HOUSE: Sheehan Opera co. opened for three weeks 20-25; capacity.——LYCEUM: Vaughan Glaser Stock co. in Old Heidelberg 19-25. Man of the Hour 26-June 1.——GAYETY: Bowery Burlesquers 19-25; good business.——AVENUE: Monte Carlo Girls 19-25.——MILES: Monkey Hippodrome 20-26; good drawing card.
ELYP A. MARONI.

CALUMET.—THEATRE: Alma, Where Do You Live? 6 pleased fair house. Newlyweds 8 canceled. White Sister 11; good co.; fair business. Miss Nobody from Starland 21 pleased. Lulu Glaser in Miss Dudelsack 23.

MINNESOTA

WINONA.—OPERA HOUSE: Robert Fitzsimmons, Marbelle Byrnes, Norman Hilyard, Nellie Hopper, Irving Cook, Louise Kelly, Fred Bernard, and Carl Winterhof in A Fight for Love 19; pleased light house.

MISSOURI

KANSAS CITY. — SHUBERT: Margaret Illington in Kindling 12-18; well received.——GAYETY: College Girls 12-18; found ready favor.——CENTURY: Williams's Imperials 12-18 pleased.——ITEM: Season closed at last two houses.
D. KEEDY CAMPBELL.

ST. JOSEPH.—TOOTLE: Russian Symphony Orchestra 15; well received. Margaret Illington in Kindling 20 drew well and pleased.

LOUISIANA.—BURNETT-BUELL: The Flirting Princess 17 pleased good business.

MACON.—LOGAN: Keyes Stock co. 6-11; good business.

MONTANA

BUTTE.—BROADWAY: Annual Benefit B. P. O. E., No. 240, 9, 10 pleased capacity.

NEBRASKA

LINCOLN. — OLIVER: Russian Symphony Orchestra 14 pleased fair house. Helen Ware in The Price 16 pleased good business. Barrow-Winninger Players 17-22; good co.; fair business. Alice Lloyd in Little Miss Fix-It 23. Barrow-Winninger Players 25.——ORPHEUM: Season closed to good business 18; reopens Aug. 18.

OMAHA. — BOYD: Margaret Illington in Kindling 9-11; enthusiastic approval.——BRANDEIS: Helen Ware in The Price 12-15 drew fairly well; last offering of season.

BEATRICE.—LYRIC: Fernandes May Duo 13-15 pleased. Miller and Tempest 16-18 pleased big business.

KEARNEY.—OPERA HOUSE: Alice Lloyd in Little Miss Fix-It 22 pleased good house.

NEVADA

RENO. — MAJESTIC: Creatore's Band 20 pleased.

NEW HAMPSHIRE

PORTSMOUTH.—THEATRE: Nine Ginger School Kids headed bill 20-22; good business. Princess Wanata 23-25; good houses.

BERLIN.—ALBERT: The Man on the Box 16; fine co.; good business.

CLAREMONT.—OPERA HOUSE: Man on the Box 17 satisfied light business.

NEW JERSEY

NEWARK.—SHUBERT: Una Abell Brinker co. in The Witching Hour 18-25 pleased; good business.——ORPHEUM: Payton Stock co. in Nobody's Widow 18-25 drew well and pleased.——PROCTOR'S: Proctor Stock co., with Guy Bates Post in The Nigger, 18-25 pleased big business.——GAIETY: Pictures and vaudeville 18-25; good business.——WASHINGTON: Vaudeville 18-25; good business. GEORGE S. APPLEGATE.

CAMDEN.—TEMPLE: De Vonde Stock co. in The Great Medical Discovery 20-25 pleased excellent business.
G. J. HARTEL.

ATLANTIC CITY.—APOLLO: East Lynne 13-15. Chauncey Olcott in Macushla 16-18. Black Patti 20-22. The Concert 23-25. Forty-five Minutes from Broadway 27-June 1.

UNION HILL.—HUDSON: Stock co. in The White Sister 18-25 pleased good business.

NEW YORK

ALBANY.—EMPIRE: The Spring Maid 20-22; pronounced hit; large house.——HARMANUS BLEECKER HALL: Lytell-Vaughan Stock in Alias Jimmy Valentine 20-25 pleased big business. Mrs. Wiggs of the Cabbage Patch 27-June 1.
GEORGE W. HERRICK.

ELMIRA.—COLONIAL: Stanford and Western Players closed season 18; good business.——RORICK'S: Vinco Minstrels 20-22 pleased good business. Mason's Minstrels 23-25. Manhattan Opera co. 27-June 1.
J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER: Malley-Dennison Stock co. in The Thief, with Ethel Grey Ferry as Louise, 20-25, pleased big business.
NAT SAHR.

WATERTOWN.—CITY OPERA HOUSE: Whiteside-Strauss co. in Shepherd of the Hills and The Purchase Price 20-25 pleased fair business.
DON HOLBROOK.

BROOKLYN. — GREENPOINT: Madame X 20; finely played; good business.——ORPHEUM: Vaudeville; Eva Tanguay as the headline feature 20-25.

BATAVIA. — DELLINGER: Talk of the Town 14, 15 (local) pleased good business. La Gitana Cantata 17 (local) pleased good house.

SYRACUSE.—WIETING: Ralph Kellerd co. 20-25 pleased big business.——EMPIRE: Empire Stock 20-25 pleased fair houses.

JOHNSTOWN.—GRAND: The Gay Musician 15 pleased big house; closed.

GENEVA.—SMITH: Lyric Stock in Divorcons 20-25 pleased good business.

GLENS FALLS.—EMPIRE: Longacre Stock in Paid in Full 27-June 1.

NEWBURGH. — ACADEMY: The Spring Maid 25 pleased good house.

LYONS.—MEMORIAL: La Porte Stock 13-18 pleased good business.

OHIO

CANTON.—GRAND: The Concert 7 pleased capacity. Kinemacolor pictures 13-18; good business.

NORWALK.—GILGER: Herbert L. Flint and Pearl Tangley 27-June 1 closes local season.

URBANA.—CLIFFORD: Edward Clifford and motion pictures 18; good business.

YOUNGSTOWN.—GRAND: Bachelor's Romance 13-18 pleased capacity.

OREGON

PORTLAND.—HEILIG: Over Night 12-18 pleased good houses. Nobody's Widow 20-25. Man from Home 27-June 1.——BAKER: Girl of the Golden West 12-18. S. R. O. Brewster's Millions 20-25.——ORPHEUM: Cecil Lean and Holbrook Blinn 12-18 pleased good houses. Twelve Sunshine Girls 20-25.
JOHN F. LOGAN.

PENNSYLVANIA

WILLIAMSPORT.—LYCOMING: The Concert 17; enthusiastic audience; large house; one of the treats of the season. Imperial Tetoquo Band (local) 20; large business; appreciative audience; strong organization; this closes season.

READING.—ACADEMY: East Lynne 18; fair house. The Concert 20; fine co. and business. Those Women 23; German opera; good singers; large and competent cast.

ALLENTOWN.—LYRIC: Manhattan Players 13-18; fair business. Weber and Fields Jubilee co. 21 pleased capacity. Putting It Over 27 closes season.

BEAVER FALLS.—LYCEUM: Manhattan Gaiety Girls 4; big business. The Concert 9 pleased excellent business.

GREENVILLE.—LAIRD: Pirates of Penzance 21, 22, Thiel College offering, pleased fair houses.

WARREN.—WOODARD: Himmelein's Associate Players 18-25; third week; good business.

HARRISBURG.—MAJESTIC: The Concert 18; good co.; fair house. Local season closed.

RHODE ISLAND

PROVIDENCE.—KEITH'S: Quality Street 20-25. Deep Purple 27-June 1.——EMPIRE: Merely Mary Ann 20-25. Held by the Enemy 27-1.
H. M. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock in Hazel Kirke 20-26 pleased good business.

UTAH

SALT LAKE CITY.—THEATRE: Maude Adams in Chantecler 1-4; big business.——GARRICK: Max Figman and Stock co. in The Substitute April 28-4. Danger Signal 5-12; which closes season.——ORPHEUM: Summer Stock co. 12-18; opened to big business.——GARRICK: Harry Wilson and co. 12-18; fair business.
C. E. JOHNSON.

VERMONT

NEWPORT. — LANE'S OPERA HOUSE: Royal English Bell Ringers 15 pleased good house.

BELLOWS FALLS. — OPERA HOUSE: Old Homestead 8; usual good business.

ST. ALBANS.—WAUGH'S: Peck's Bad Boy 18; good co.; fair business.

VIRGINIA

RICHMOND.—ACADEMY: La Verne Stock co. in The Lottery Man 20-25 pleased fair business.

WASHINGTON

SEATTLE.—MOORE: Molly McIntyre in Bunty Pulls the Strings 12-18 pleased fair business.——SEATTLE: Jessie Shirley co. in The Primrose Path 12-18 pleased fair houses.——ARMORY: May Festival of Music 17; very successful.
BENJAMIN F. MASSERVEY.

SPOKANE.—AUDITORIUM: Indian Durbar pictures 15-25 drew well.——ORPHEUM: Florence Roberts in The Miracle 12-18 drew well and pleased.——FUN: The Noble Outcast 12-18 pleased.
W. S. McCREA.

TACOMA.—THEATRE: May Robson in A Night Out 5. Ollie Mack in Casey Jones 8.——PRINCESS: Paid in Full 5-11.
FRANK B. COLE.

ELLENSBURG.—THEATRE: Casey Jones 7; poor co. and business.

WEST VIRGINIA

WHEELING. — COURT: Baldwin-Melville Stock co. April 20-6. The Deep Purple opened to S. R. O. and pleased. James K. Hackett 18 in A Grain of Dust; good business.

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WISCONSIN

BELOIT.—OPERA HOUSE: Monte Carlo Girls 17; good house. Brooks Stock co. 20; indefinite season; good business.

OSHKOSH.—GRAND: Beverly of Graustark 14 pleased big house.

WYOMING

LARAMIE.—OPERA HOUSE: The Campus 13 pleased good business.

CANADA

MONTREAL, QUE.—PRINCESS: Howe's pictures 20-25; good business.——ORPHEUM: Orpheum Players in The Commuters 20-25; big business.——FRANCAIS: Summer stock in The Great Divide 20-25.——NATIONAL: French Stock in Denise 20-25; good business.
W. A. TREMAYNE.

CALGARY, ALTA.—GRAND: William Faversham in The Faun 8. Sanford Dodge in The Gladiator and Faust 7-11; fair co.; light business.——EMPIRE: Vaudeville 9-15 pleased capacity. Sherman and Cleveland Musical Comedy co. in Follies of 1911, and Poet and Peasant 6-11; fair co.; good business.

QUEBEC, QUE.—AUDITORIUM: The Gay Musician 20-25; good co. included Lottie Kendall, Gertrude Taylor, Maude Miller, Fritzi Klingel, Harold J. Rehill, Harry Short, Hayden P. Clifford, Roy Torrey, and W. F. Ryan.

REGINA, SASK.—THEATRE: White Squaw 6; excellent co. and business. William Faversham in The Faun 7; S. R. O. Miss Nobody from Starland 8, 9 pleased capacity.

ST. JOHN, N. B.—OPERA HOUSE: Human Hearts 20, 21; fair business. Billy the Kid 22-25, which includes Victoria Day, and insures two good holiday houses.

ST. CATHARINES, ONT.—GRAND: Mildred and Rouclere 16-18 delighted capacity.

PLAYS OF THE YEAR

(*Continued from page 10.*)

Primavera, June 15, 22, 24, Irving Place (Italian Comic Opera company), 4 times.
Princess of Patches, The. Jan. 15. Metropolis (revived), 10 times.
*Quaker Girl, The, Oct. 23, Park, 246 times.
*Rose Maid, The, April 29, Globe, 45 times (still running).
*Rack, The, Sept. 13, Playhouse, 11 times.
Raffles, Dec. 15, Prospect, 10 times.
*Real Thing, The, Aug. 10, Maxine Elliott's, 53 times; Nov. 6, West End, 9 times; total, 62 times.
*Rainbow, The, March 11, Liberty, 97 times (still running).
Rebecca of Sunnybrook Farm, Jan. 1, Grand Opera House, 9 times.
*Rebellion, Oct. 3, Maxine Elliott's, 16 times.
*Red Rose, The, June 22, Globe, 85 times; Sept. 11, Grand Opera House, 8 times; total, 93 times.
*Red Widow, The, Oct. 6, Astor, 134 times; Grand Opera House, 8 times; total, 142 times.
Regeneration, The, March 25, Academy of Music, 13 times; May 6, Metropolis, 10 times; total, 23 times.
Resurrection, The, Aug. 28, Academy of Music, 12 times; May 6, People's, 12 times; total, 24 times.
*Return from Jerusalem, The, Jan. 10, Hudson, 55 times.
*Return of Peter Grimm, The, Oct. 17, Belasco, 235 times.
Richard III., Sept. 6, West End (Mantell), 1 time; Sept. 16, Manhattan Opera House (Mantell), 1 time; total, 2 times.
Richelieu, Sept. 6 West End (Mantell), 1 time; Sept. 20, Manhattan Opera House (Mantell), 1 time; total, 2 times.
*Riders to the Sea, The, Dec. 4, Maxine Elliott's (Irish Players), 4 times.
*Right to Be Happy, The, March 26, Hudson, 31 times.
*Right to Happiness, The, Jan. 11, Bijou, 4 times.
Rising of the Moon, The, Nov. 20, Maxine Elliott's (Irish Players), 4 times; Dec. 7, 9 times; total, 13 times.
Robin Hood, May 6, New Amsterdam (revived), 32 times (still running.
Romeo and Juliet, Nov. 15, 16, 24, Dec. 2, Manhattan Opera House (Sothern and Marlowe), 4 times.
Rosary, The, Feb. 26, Manhattan Opera House, 8 times.
*Rose of Panama, The, Jan. 22, Daly's, 24 times.
Rose of the Circus, The, June 12, West End, 9 times.
Rose of the Rancho, The, Jan. 1, Prospect, 10 times.
*Rosen in Schnee, Nov. 23, Irving Place, 7 times.
*Runaway, The, Oct. 9, Lyceum, 67 times.
St. Elmo, June 9, Academy of Music, 12 times; July 31, Prospect, 10 times; Oct. 9, Family, 12 times; total, 34 times.
Salomy Jane, June 12, Metropolis, 10 times.
I Saltimbanchi, June 6, 7, 14, Irving Place (Italian Comic Opera company), 3 times.
Samson, Nov. 27, Academy of Music, 12 times.
Sapho, May 27, Academy of Music, 12 times.
Der Schlafwagen-Controlleur, March 13, Irving Place, 2 times.
*Die Schoene Helena, Feb. 27, Irving Place, 12 times; March 16, Manhattan Opera House, 1 time; total, 13 times.
Secret Service, June 5, Academy of Music, 12 times; July 8, Prospect, 10 times; total, 22 times.
*Senator Keeps House, The, Nov. 27, Garrick, 75 times; Jan. 29, Grand Opera House, 8 times; total, 83 times.
Servant in the House, The, Nov. 20, Prospect, 10 times.
Seven Days, Aug. 28, Astor, 25 times; Sept. 18, Grand Opera House, 8 times; April 1, Prospect, 10 times; total, 43 times.
*Shadow of the Glen, The, Dec. 14, Maxine Elliott's (Irish Players), 2 times.
Shaughraun, The, Nov. 20, Metropolis, 10 times.
Sherlock Holmes, July 8, Academy of Music, 12 times; Dec. 11, Metropolis, 10 times; total, 22 times.
*Showing Up of Blanco Posnet, The, Nov. 23, Maxine Elliott's (Irish Players), 6 times.
Silver King, The, Nov. 6, Academy of Music, 12 times.
*Sign of the Rose, The, Oct. 11, Garrick, 14 times.
*Single Man, The, Sept. 4, Empire, 106 times.
*Siren, The, Aug. 28, Knickerbocker, 116 times.
*Slice of Life, A, Jan. 29, Empire, 34 times; Feb. 26, Criterion, 16 times; total, 50 times.
Slim Princess, The, Dec. 18, Grand Opera House, 8 times.
*Snobs, Sept. 4, Hudson, 64 times; Oct. 30, Grand Opera House, 10 times, total, 74 times.
*Sour Beatrice, June 19 (French, Bernhardt), 1 time.
*Speed, Sept. 9, Comedy, 33 times.
Speedthrift, The, May 6, West End, 12 times.
Sporting Duchess, The, March 18, Academy of Music, 12 times.
*Spreading the News, Nov. 20, Maxine Elliott's (Irish Players), 6 times.
Spring Maid, The, May 29, Liberty, 16 times (continued from previous record); Aug. 14, Liberty, 33 times; April 29, Grand Opera House, 8 times; total, 57 times.
Squaw Man, The, Nov. 13, Metropolis, 10 times; April 29, Academy of Music, 12 times; total, 22 times.
Der Stoerenfried, Jan. 20, Irving Place (revived), 1 time.
*Stranger, The, Dec. 21, Bijou, 34 times; Jan. 22, West End, 8 times; total, 42 times.
*Suendige Lieb, April 25, Irving Place, 2 times (Oberammergauer Players).
*Sumurun, Jan. 16, Casino, 65 times.
Das Suesse Madel, Jan. 24, Irving Place, 3 times; Feb. 17, 2 times; Feb. 26, 1 time; March 4, 6, West End, 2 times; March 11, 13, Manhattan Opera House, 2 times; total, 10 times.
Sweet Kitty Bellairs, Jan. 8, Academy of Music, 12 times.
La Trouvere, April 22, Lyric (French Grand Opera company), 1 time.
*Take My Advice, Nov. 27, Fulton, 72 times.
*Talker, The, Jan. 8, Harris, 144 times.
Taming of the Shrew, The, July 27, Columbia University (Coburn), 1 time; Nov. 11, 20, 21, 29, 30, Manhattan Opera House (Sothern and Marlowe), 6 times.
*Terrible Meek, The, March 19, Little, 20 times.
Thelma, Aug. 14, Academy of Music, 12 times; April 1, Metropolis, 10 times; total, 22 times.
Thief, The, Oct. 16, Daly's (Madame Simone), 13 times; May 20, Academy of Music, 12 times.
Third Degree, The, April 8, Academy of Music, 12 times; May 27, Metropolis, 10 times.
Three of Us, The, Sept. 25, Prospect, 10 times.
*Three Lights, The, Oct. 31, Bijou, 7 times.
*Three Romeos, The, Nov. 13, 58 times.
Three Weeks, June 12, Grand Opera House, 12 times; July 3, Grand Opera House, 12 times; Aug. 28, Metropolis, 10 times; Sept. 11, Academy of Music, 12 times; Dec. 4, Prospect, 10 times; total, 56 times.
Thunderbolt, The, Nov. 22, Lyric, 5 times (Drama Players).
*The Neighbor's Wife, Sept. 5, Lyceum, 14 times.
Tillie's Nightmare, Oct. 16, West End, 8 times; Dec. 11, Manhattan Opera House, 8 times; total, 16 times.
Tom Moore, May 20, Grand Opera House, 8 times.
Tosca, La, Oct. 2, Academy of Music, 12 times.
*Trail of the Lonesome Pine, The, Jan. 27, New Amsterdam, 34 times.
Trilby, May 29, Grand Opera House, 12 times; Feb. 19, Prospect, 10 times.
*Truth Wagon, The, Feb. 26, Daly's, 17 times; March 11, Bijou, 16 times; total, 33 times.
Twelfth Night, Nov. 25, Dec. 2, Manhattan Opera House (Sothern and Marlowe), 2 times.
*Two Little Brides, April 23, Casino, 49 times (still running).
Two Little Vagrants, Oct. 30, Academy of Music, 12 times; Jan. 29, Metropolis, 10 times; total, 22 times.
Two Orphans, The, Oct. 23, Family, 12 times; Dec. 11, Academy of Music, 12 times; March 11, Prospect, 10 times; total, 34 times.
*Typhoon, The, Dec. 11 (German), Irving place, 8 times; March 11, Fulton (English), 45 times; April 22, Hudson, 49 times.
*Uncle Sam, Oct. 30, Liberty, 17 times; Nov. 13, Gaiety, 25 times; total, 42 times.
Uncle Tom's Cabin, July 17, Academy of Music, 12 times.
Under Two Flags, Oct. 16, Academy of Music, 12 times.
*Undine, Nov. 20, Winter Garden, 126 times.
Vedowa Allegra, La, June 7-10, 13, 17, 30, July 3, 10, Irving Place (Italian Opera company), 10 times.
*Der Verschwender, Jan. 5, Irving Place, 3 times.
Via Wireless, Oct. 16, Prospect, 10 times.
*Vera Violetta, Nov. 20, Winter Garden, 126 times.
Der Vice-Corperator, May 30, Irving Place, 1 time.
*Victoria Amoria, Dec. 19, Waldorf, 1 time.
Virginian, The, Oct. 9, Prospect, 10 times; Jan. 22, Academy of Music, 12 times; total, 22 times.
Der Vogelhandler, Oct. 24, Irving Place, 2 times (Viennese Opera company).
Waves of Sin, The, Nov. 6, Family, 12 times.
*Wall Street Girl, The, April 15, George M. Cohan's, 53 times (still running).
Ein Waltzertraum, Dec. 25, Weber's (German Opera company), 16 times; March 22, Irving Place, 3 times; total, 21 times.
Warrens of Virginia, The, Dec. 25, Metropolis, 10 times.
*Way Down East, Jan. 15, West End, 8 times.
*Wedding Trip, The, Dec. 25, Broadway, 49 times.
*Well of the Saints, The, Nov. 23, Maxine Elliott's (Irish Players), 4 times.
*What the Doctor Ordered, Sept. 20, Astor, 20 times.
*When Sweet Sixteen, Sept. 14, Daly's, 12 times.
Where the Trail Divides, Aug. 21, Prospect, 10 times.
Whirlwind, The, Nov. 3, Daly's (Madame Simone), 10 times; Nov. 27, West End (Madame Simone), 2 times; total, 18 times.
*White Magic, Jan. 24, Criterion, 15 times.
White Sister, The, Jan. 8, Metropolis, 10 times.
Wiener Blut, Oct. 18, Irving Place, 9 times (Viennese Opera company); March 8, West End, 1 time; March 14, Manhattan Opera House, 1 time; total, 11 times.
*Wife Decides, The, Nov. 14, Weber's, 25 times.
*Wife Hunters, The, Nov. 2, Herald Square, 38 times.
Wildfire, Aug. 14, Prospect, 10 times.
Wilhelm Tell, March 16, Irving Place, 2 times.
*Winsome Widow, A, April 11, Moulin Rouge, 50 times (still running).
Wirthayrenet von Aschau, May 31, Irving Place, 1 time.
*Witness for the Defense, A, Dec. 4, Empire, 63 times.
Wolf, The, Feb. 5, Metropolis, 10 times.
*Woman, The, Sept. 19, Republic, 246 times.
Woman Against Woman, Oct. 30, Family, 12 times.
Woman in the Case, The, Feb. 26, Metropolis, 12 times.
*Workhouse Ward, The, Dec. 1, Maxine Elliott's (Irish Players), 10 times.
Wunderdoktor, April 29, Irving Place (Oberammergauer Players), 2 times.
Youth, June 8, Bijou, 6 times.
Zaza, July 31, Academy of Music, 12 times; Oct. 30, Prospect, 10 times; total, 22 times.
Der Ziegeuner Baron, March 26, Irving Place, 1 time.
Der Zweite Schatz, April 17, Irving Place (Oberammergauer Players), 3 times.

RECORD OF THEATRES.

In this list of theatres and their bills, an asterisk marks the first production of a play in New York city.

ACADEMY OF MUSIC: May 29, The City (continued from previous record), 12 times; June 5, Secret Service, 12 times; June 12, Romeo and Juliet, 12 times; June 19, St. Elmo, 12 times; June 26, In the Bishop's Carriage, 12 times; July 3, Sherlock Holmes, 12 times; July 10, Oliver Twist, 12 times; July 17, Uncle Tom's Cabin, 12 times; July 24, The Blue Mouse, 12 times; July 31, Zaza, 12 times; Aug. 7, The Dancing Girl, 12 times; Aug. 14, Thelma, 12 times; Aug. 21, In Missouri, 12 times; Aug. 28, The Resurrection, 12 times; Sept. 4, Monte Cristo, 12 times; Sept. 11, Three Weeks, 12 times; Sept. 18, Carmen, 12 times; Sept. 25, The Banker's Daughter, 12 times; Oct. 2, La Tosca, 12 times; Oct. 9, Darkest Russia, 12 times; Oct. 16, Under Two Flags, 12 times; Oct. 23, The Devil, 12 times; Oct. 30, Two Little Vagrants, 12 times; Nov. 6, The Silver King, 12 times; Nov. 13, The Girl of the Golden West, 12 times; Nov. 20, The Galley Slave, 12 times; Nov. 27, Samson, 12 times; Dec. 4, The Nigger, 12 times; Dec. 11, The Two Orphans, 12 times; Dec. 18, The House Next Door, 12 times; Dec. 25, Cinderella, 12 times; Jan. 1, The Crisis, 12 times; Jan. 8, Sweet Kitty Bellairs, 12 times; Jan. 15, Jim the Penman, 12 times; Jan. 22, The Virginian, 12 times; Jan. 29, Du Barry, 12 times; Feb. 5, Alias Jimmy Valentine, 24 times; Feb. 19, The Heir to the Hoorah, 12 times; Feb. 26, The Deep Purple, 12 times; March 4, The Lion and the Mouse, 12 times; March 11, The Lights o' London, 12 times; March 18, The Spendthrift, 12 times; March 25, Resurrection, 12 times; April 1, Leah Kleschna, 12 times; April 8, The Third Degree 12 times; April 15, Pretty Peggy, 12 times; April 22, The Spendthrift, 12 times; April 29, The Squaw Man, 12 times; May 6, The Easiest Way, 12 times; May 13, Held by the Enemy, 12 times; May 20, The Thief 12 times; May 27, Sapho, 12 times.

ASTOR: Aug. 28, Seven Days, 25 times; Sept. 20, *What the Doctor Ordered, 20 times; Oct. 9, The Arab, 32 times; Nov. 6, *The Red Widow, 134 times; Feb. 29, *The Greyhound (still running).

BELASCO: Sept. 4, The Concert, 39 times; Oct. 17, *The Return of Peter Grimm, 235 times; May 4, closed.

BERKELEY LYCEUM: April 9, *The Father, 33 times; May 4, closed.

BIJOU: June 8, Youth, 6 times; June 14, closed; June 27, Baxter's Partner, 5 times; July 1, closed; Sept. 16, *A Modern Marriage, 17 times; Sept. 30, closed; Oct. 31, *The Three Lights, 7 times; Nov. 12, closed; Nov. 13, vaudeville and moving pictures; Nov. 25, closed; Dec. 21, *The Stranger, 26 times; Jan. 11, *The Right to Happiness, 12 times; Jan. 20, closed; March 11, The Truth Wagon, 16 times; March 23, closed.

BROADWAY: May 29, The Hen Pecks (continued from previous record), 8 times; June 3, closed; July 3, Macbeth (Sothern and Marlowe), 1 time; July 4, closed; Aug. 7, The Hen Pecks, 36 times; Aug. 23, closed; Oct. 5, *The Never Homes, 94 times; Dec. 25, *The Wedding Trip, 49 times; Feb. 6, Weber and Fields's Jubilee, *Hokey Pokey, and Bunty Bulls and Strings, 110 times; May 13, Aborn's Hansel and Gretel, 12 times; May 25, *Mama's Baby Boy.

CASINO: May 29, Pinafore (continued from previous record), 49 times; July 8, closed; Aug. 21, He Came from Milwaukee, 16 times; Sept. 4, Pinafore, 16 times; Sept. 18, *The Kiss Waltz, 91 times; Dec. 8, *Pexzy, 37 times; Jan. 16, *Sumurun, 65 times; March 11, Baron Trenck, 40 times; April 23, *Two Little Brides, 49 times (still running).

CENTURY: Sept. 18, The Blue Bird, 16 times; Sept. 30, closed; Oct. 21, *The Garden of Allah, 248 times; May 18, closed.

COLUMBIA UNIVERSITY CAMPUS (Coburn Players): July 25, Much Ado About Nothing 1 time; July 26, Electra, 1 time; July 27, Taming of the Shrew; July 28, Macbeth; July 29, matinee, As You Like It; July 29, Canterbury Pilgrims.

COMEDY: Sept. 9, *Speed, 33 times; Oct. 10, *Bunty Pulls the Strings, 310 times (still running).

CRITERION: Aug. 7, *The Girl of My Dreams, 41 times; Sept. 14, *Passers-By, 128 times; Jan. 1, *The Grain of Dust, 24 times; Jan. 24, *White Magic, 16 times; Feb. 3, closed; Feb. 12, Elevating a Husband, 18 times; Feb. 26, A Slice of Life, Cousin Kate, 16 times; March 11, Elevating a Husband, 50 times; May 4, closed.

DALY'S: June 12, The New Grand Opera company in Repertoire, 2 weeks; June 24, closed; Sept. 4, moving pictures, 1 week; Sept. 9, closed; Sept. 14, *When Sweet Sixteen, 12 times; Sept. 25, closed; Sept. 30, *Next! 10 times; Oct. 16, The Thief (Madame Simone), 13 times; Nov. 13, The Whirlwind, 19 times; Nov. 21, *The Lady of Coventry, 15 times; Dec. 5, *Kindling 42 times; Jan. 8, The Bird of Paradise, 16 times; Jan. 22, *The Rose of Panama, 24 times; Feb. 10, closed; Feb. 20, *The Fatted Calf, 8 times; Feb. 26, *The Truth Wagon, 17 times; March 11, Monsieur Beaucaire, 64 times; May 7, *The Explorer, 32 times.

EMPIRE: Sept. 4, *The Single Man, 106 times; Dec. 4, *The Witness for the Defense, 63 times; Jan. 29, *A Slice of Life, 34 times; Cousin Kate, 34 times; Feb. 26, *Lady Patricia, 32 times; March 26, Oliver Twist, 32 times; May 4, closed.

FAMILY: Sept. 4, The Fatal Wedding, 12 times; Sept. 11, The Confessions of a Wife, 12 times; Sept. 18, For Her Children's Sake, 12 times; Sept. 25, The Little Church Around the Corner, 12 times; Oct. 2, A Little Outcast, 12 times; Oct. 9, St. Elmo, 12 times; Oct. 16, East Lynne, 12 times; Oct. 23, The Two Orphans; Oct. 30, Woman Against Woman, 12 times; Nov. 6, The Wages of Sin, 12 times; Nov. 13, Camille, 12 times; Nov. 20, The Ironmaster, 12 times; Jan. 13, closed.

FOLIES BERGERE: May 30, Revues (continued from previous record), 6 weeks; July 6, closed; July 31, reopened for 6 weeks; Sept. 6, closed; Sept. 22, reopened; Sept. 30, closed.

FULTON: Oct. 30, *The Cave Man, 17 times; Nov. 27, *Take My Advice, 72 times; Jan. 27, closed; Feb. 5, *Making Good, 8 times; Feb. 13, The First Lady of the Land, 34 times;

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H. G. WILLIAMS

March 11. *The Typhoon, 48 times; April 20, closed.

GAIETY: May 29, Excuse Me (continued from previous record), 40 times; July 1, closed; Aug. 14, Excuse Me, 54 times; Oct. 16, *The Only Son, 35 times; Nov. 13, Uncle Sam, 25 times; Dec. 4, *The First Lady in the Land, 66 times; Jan. 29, *Officer 666, 147 times (still running).

GARDEN: Oct. 7, pictures and vaudeville.

GARRICK: Oct. 11, *The Sign of the Rose, 14 times; Nov. 27, *The Senator Keeps House, 75 times; Jan. 12, A Fool of Fortune, 1 time; Jan. 27, closed; Feb. 26, Elevating a Husband, 10 times; March 9, closed; March 14, Ghosts (Orleneff), 4 times; March 18, *Czar Paul I. (Orleneff), 6 times; March 21, The Chosen People (Orleneff), 2 times; March 23, closed.

GEORGE M. COHAN'S: May 29, Get-Rich-Quick Wallingford (continued from previous record), 184 times; Sept. 25, *The Little Millionaire, 199 times; March 9, closed; March 14, Forty-five Minutes from Broadway, 33 times; April 15, *The Wall Street Girl, 53 times (still running).

GLOBE: June 19, Sarah Bernhardt, *Jean Marie, 1 time; *Soeur Beatrice, 1 time; June 20, L'Aiglon, 1 time; June 21, Madame X, 1 time; Camille, 1 time; June 22, *The Red Rose, 85 times; Sept. 2, closed; Sept. 18, A Gentleman of Leisure, 88 times; Oct. 17, *Gypsy Love, 31 times; Nov. 19, *The Three Romeos, 58 times; Dec. 30, closed; Jan. 5, *Over the River, 122 times; April 22, *The Rose Maid, 49 times (still running).

GRAND OPERA HOUSE: May 29 (Corse Payton Stock), Trilby, 13 times; June 5, Monte Cristo, 12 times; June 12, Three Weeks, 12 times; June 19, For Her Children's Sake, 12 times; June 26, The Two Orphans, 12 times; July 3, Three Weeks, 12 times; July 10, closed; Sept. 2, Madame Sherry, 10 times; Sept. 11, The Red Rose, 8 times; Sept. 18, Seven Days, 8 times; Sept. 25, The Country Boy, 8 times; Oct. 2, Nobody's Widow, 8 times; Oct. 9, Follies Bergere, 9 times; Oct. 16, Dr. de Luxe, 8 times; Oct. 23, *Mutt and Jeff, 8 times; Oct. 30, Snobs, 8 times; Nov. 6, The Arab, 9 times; Nov. 15, The Bachelor's Baby, 6 times; Nov. 27, Little Miss Fix-It (Alice Lloyd), 9 times; Dec. 4, Mrs. Bumstead-Leigh, 8 times; Dec. 11, Green Stockings, 8 times; Dec. 19, The Slim Princess, 8 times; Dec. 26, The Fortune Hunter, 9 times; Jan. 6, Rebecca of Sunnybrook Farm, 9 times; Jan. 15, The Fascinating Widow, 8 times; Jan. 16, *A Man and His Wife (Shea), 2 times; Dr. Jekyll and Mr. Hyde, 3 times; The Bells, 3 times; Jan. 22, Mazzie Pepper, 9 times; Jan. 29, The Senator Keeps House; Feb. 5, *Macushla, 25 times; Feb. 26, The Price, 8 times; March 4, The Quartette, 8 times; March 11, The Red Widow, 8 times; March 18, Alma, Where Do You Live? 8 times; March 25, A Fool There Was, 8 times; April 1, The Enchantress, 8 times; April 8, The Old Town, 8 times; April 15, Get-Rich-Quick Wallingford, 16 times; April 29, The Spring Maid, 8 times; May 6, Forty-five Minutes from Broadway, 8 times; May 15, Five Minutes from Broadway, 8 times; May 20, Tom Moore in the Jungles, 8 times; May 27, Grain of Dust, 9 times.

HARRIS: Aug. 31, *Mazzie Pepper, 152 times; Jan. 8, *The Talker, 144 times; May 11, closed.

HERALD SQUARE: May 29, A Country Girl, 33 times; June 24, closed; Sept. 4, *Miss Jack, 17 times; Oct. 16, A Gentleman of Leisure, 16 times; Nov. 2, *The Wife Hunters, 39 times; Dec. 11, *Betsy, 84 times; Jan. 8, The Million, 49 times; Feb. 19, Everywoman, 45 times; March 24, vaudeville.

HIPPODROME: Sept. 2, *Around the World; Morid; March 18, new act added; May 18, closed.

HUDSON: Sept. 4, *Snobs, 64 times; Nov. 1, *The Price, 81 times; Jan. 10, *The Return from Jerusalem, 55 times; Feb. 24, closed; Feb. 28, *The Lady of Dreams, 21 times; March 18, *Frou-Frou, 8 times; March 26, *The Right to Be Happy, 31 times; April 22, The Typhoon, 49 times; June 1, closed.

IRVING PLACE: May 29, The Crucifix Carver of Oberammergau, 1 time; May 30, Der Vice-Corporator, 1 time; May 31, Die Wirthavesi vbe Aschau, 1 time; June 6, Italian Comic vbe Opera company, Baltimbanchi, 2 times; June 7-10, 13, 17, 30, July 3, 10, Merry Widow, 10 times; June 12, 16, July 5, 14, Granatieri, 4 times; June 15, 22, 24, Primavera, 4 times; June 17, Gran Via, 1 time; June 19, 20, 23, Fanfan la Tulipe, 3 times; June 27, July 1, 5, 7, 12, Madame Angot, 5 times; July 26, 29, The Bird Trainer, 2 times; July 4, The Geisha, 1 time; July 4, 7, La Poupee, 2 times; July 6, 13, Armi di Amori, 2 times; July 8, 15, Maschettieri al Convento, 2 times; July 16, closed; Aug. 21, John E. Kellerd, *Oedipus Rex, 4 times; Hamlet, 6 times; Merchant of Venice, 3 times; Macbeth, 3 times; Sept. 2, closed; Sept. 30, Der Doppelmensch, 12 times; Oct. 12, Die Lozenbruder, 4 times; Oct. 16 (Viennese Opera company), Die Fledermaus, 2 times; Oct. 18, Wienerblut, 5 times; Der Vogelhaendler, 2 times; Oct. 23, Fledermaus, 5 times; Oct. 30, 31, Wienerblut, 2 times; Nov. 1, Die Dollar Prinsessin, 5 times; Nov. 6, 8-11, Die Dollar Prinsessin, 6 times; Nov. 7, matinee, Der Doppelmensch; Nov. 7, Wienerblut; Nov. 13, 17, Wienerblut; Nov. 14, Fledermaus; Nov. 15, 16, 18, 18, Die Lustige Wittwe; Nov. 19-25, Nov. 29, Die Lustige Wittwe; Nov. 25, 27, 28, Boccaccio; Nov. 30, 30, *Das Himmelbett (stock company); Dec. 1, Der Opera Ball; Dec. 6, 7, 8, 9, Das Himmelbett; Dec. 11, *The Typhoon, 8 times; Dec. 23, *Rosen im Schnee, 1 time; Dec. 19, 8'Lorie aus dem Schwarzwald, 1 time; Dec. 25, Rosen im Schnee, 7 times; Die Frau Gretl, 7 times; Jan. 2, *Brigantino, 3 times; The Opera Ball, 1 time; Jan. 5, *Der Verschwender, 3 times; Jan. 10, *Die Naeherin, 1 time; Jan. 11, *Haben Sie Nichts zu Verzollen? 33 times; Jan. 18, Einer von Unsere Leut, 5 times; Jan. 20, Der Stoerenfried, 1 time; Jan. 24, Das Suesse Maedel, 6 times; Jan. 23, *Pietro Caruso, 12 times; Jan. 31, *Die Musterweiber, 3 times; Feb. 7, *Glaube und Heimath, 9 times; Feb. 19, *Meyers, 7 times; Feb. 27, *Die Schoene Helena, 12 times; March 8, *Der Junge Fritz, 4 times; Jan. 18, Der Schiafwagen-Controlleur, 3 times; March 15, Wilhelm Tell, 4 times; March 20, Die Dollar Prinsessin, 1 time; March 21, Ein Walzertraum, 2 times; March 22, *Froehlingn Erwachen, 2 times; March 26, Der Eisenerner Baron, 1 time; March 29, Minna von Barnhelm, 1 time; March 31, closed; April 10, Oberammergauer Players, 30 times; May 6, Madame X, 8 times; May 12, closed.

KNICKERBOCKER: Aug. 28, *The Siren, 116 times; Dec. 25, *Kismet, 188 times; June 1, closed.

LIBERTY: May 29, The Spring Maid (continued from previous record), 16 times; June 10, closed; Aug. 14, The Spring Maid, 33 times; Sept. 11, *The Fascinating Widow, 57 times; Oct. 30, *Uncle Sam, 17 times; Nov. 14, *The Littlest Rebel, 57 times; Jan. 1, *Modest Suzanne, 24 times; Jan. 22, *Elevating a Husband, 28 times; Feb. 12, *The Opera Ball, 32 times; March 11, *The Rainbow, 98 times (still running).

LITTLE: March 11, *The Pigeon, 58 times; March 19, *The Flower of the Palace of Han, 20 times; *The Terrible Meek, 20 times; May 4, closed.

LYCEUM: Sept. 5, *Thy Neighbor's Wife, 13 times; Sept. 30, *The Arab, 21 times; Oct. 9, *The Runaway, 67 times; Dec. 5, *The Marionettes, 65 times; Feb. 1, *Lydia Gilmore, 12 times; Feb. 13, Green Stockings; Feb. 24, closed; Feb. 27, *Preserving Mr. Panmure, 31 times; March 23, closed.

LYRIC: May 29, Everywoman, 41 times; July 1, closed; Sept. 4, Everywoman, 83 times; Oct. 4, *The Great Name, 18 times; Oct. 14, *The Duchess, 21 times; Nov. 4, *The Lady from the Sea (Drama Players), 7 times; Nov. 9, *The Learned Ladies (Drama Players), 12 times; Nov. 20, The Lady from the Sea, 1 time; Nov. 21, 22, The Learned Ladies, 2 time; Nov. 22-25, The Thunderbolt, 5 times (Drama Players); Nov. 27, *The Little Boy Blue, 174 times; April 22, French Grand Opera company; April 27, closed; May 6, Patience, 33 times.

MAJESTIC: Sept. 22, name changed to Park; Oct. 23, *The Quaker Girl, 246 times; May 18, closed.

MANHATTAN OPERA HOUSE: Sept. 2, The Deep Purple, 10 times; Sept. 11, Mantell, Julius Caesar, 4 times; Othello, 1 time; King Lear, 1 time; Merchant of Venice, 1 time; Richard III., 1 time; Sept. 18, Mantell, Macbeth, 1 time; Hamlet, 1 time; Merchant of Venice, 1 time; Richelieu, 1 time; Julius Caesar, 1 time; Merchant of Venice, 1 time; Macbeth, 1 time; Julius Caesar, 1 time; Sept. 25, Baby Mine, 8 times; Oct. 2, The Chocolate Soldier, 8 times; Oct. 9, vaudeville (Harry Lauder), 12 times; Oct. 16, The Boss, 8 times; Oct. 23, Madame X, 8 times; Oct. 30, The Bohemian Girl, 8 times; Nov. 6, 7, 8, 9, 10, 11, Macbeth, 6 times (Sothern and Marlowe); Nov. 8, As You Like It, 1 time; Nov. 11, Taming of the Shrew, 1 time; Nov. 13, 14, 15, Merchant of Venice, 3 times; Nov. 15, 16, Romeo and Juliet, 2 times; Nov. 17, Macbeth, 1 time; Nov. 18, Hamlet, 2 times; Nov. 20, 21, Taming of the Shrew, 2 times; Nov. 22, Hamlet, 1 time; Nov. 22, As You Like It, 1 time; Nov. 22, Macbeth, 1 time; Nov. 24, Romeo and Juliet; Nov. 25, Merchant of Venice; Nov. 25, Twelfth Night; Nov. 27, 29, Macbeth; Nov. 28, Hamlet; Nov. 29, 30, Taming of the Shrew; Nov. 30, As You Like It; Dec. 1, Merchant of Venice; Dec. 2, Romeo and Juliet; Dec. 2, Twelfth Night; Dec. 4, Kiss Waltz, 8 times; Dec. 11, Tillie's Nightmare, 17 times; Dec. 25, Pinafore, 9 times; Jan. 1, The Hennecks, 9 times; Jan. 8, The Gamblers, 8 times; March 18, The Million, 8 times; March 25, The Girl from Rector's, 8 times; April 8, Naughty Marietta; April 15, As a Man Thinks, 8 times; April 22, Passing of the Third Floor Back, 8 times; April 29, Let George Do It, 8 times; May 6, The Fortune Hunter (stock); May 13, Paid in Full; May 20, Alias Jimmy Valentine; May 28, Brewster's Millions, 10 times.

MAXINE ELLIOTT'S: Aug. 8, *The Real Thing, 53 times; Oct. 3, *Rebellion, 16 times; Oct. 16, 41 times; Nov. 20, Irish Players, Rising of the Moon, 4 times; *Birthright, 4 times; *Spreading the News, 4 times; Nov. 23, *The Showing Up of Blanco Posnet, 4 times; *Well of the Saints, 4 times; Nov. 27, *The Jail Gate, 6 times; *The Playboy of the Western World, 6 times; Dec. 1, *The Building Fund, 3 times; Kathleen Ni Houlihan, 3 times; *The Workhouse Ward, 3 times; Dec. 4, *Riders to the Sea, 4 times; *Mineral Workers, 4 times; Dec. 7, Rising of the Moon, Playboy, 4 times; Dec. 11, *Mixed Marriage, 4 times; The Workhouse Ward, 4 times; Dec. 14, 16, Rising of the Moon, Birthright, 2 times; *The Jackdaw, 2 times; Dec. 15, 16, *The Shadow of the Glen, Blanco Posnet, *Hyacinth Halvey, 2 times; Dec. 18, 19, 20, *Harvest, Workhouse Ward, 3 times; Dec. 20, 22, 23, *Falsely True, Building Fund, Rising of the Moon, 3 times; Dec. 21, 22, *The Image, Spreading the News, 2 times; Dec. 25, Kathleen Ni Houlihan, Playboy of the Western World, 9 times; Jan. 1, *Just to Get Married, 25 times; Jan. 22, The Bird of Paradise, 99 times; April 15, *Dear Old Charlie, 32 times; May 13, *The Marriage—Not, 8 times.

METROPOLIS (Cecil Spooner Stock): May 29, Brewster's Millions, 10 times; June 5, Lena Rivers, 10 times; June 12, Salomy Jane, 10 times; June 19, The Lights o' London, 10 times; June 26, Beverly of Graustark, 10 times; July 3, Only a Shop Girl, 10 times; July 10, Monte Cristo, 10 times; July 15, closed; Aug. 7, The House of a Thousand Candles, 20 times; Aug. 21, The City; Aug. 28, Three Weeks, 10 times; Sept. 4, The Girl Raffles, 10 times; Sept. 11, The Clansman, 10 times; Sept. 18, Dorothy Vernon of Haddon Hall, 10 times; Sept. 25, Chimmie Fadden, 10 times; Oct. 2, The Lion and the Mouse, 10 times; Oct. 9, Barbara Frietchie, 10 times; Oct. 16, *My Girl's Partner, 10 times; Oct. 23, In the Bishop's Carriage, 10 times; Oct. 30, The Dairy Farm, 10 times; Nov. 6, Paid in Full, 10 times; Nov. 13, The Squaw Man, 10 times; Nov. 20, The Shaughraun, 10 times; Nov. 27, The Chorus Lady, 10 times; Dec. 4, Mistress Nell, 10 times; Dec. 11, Sherlock Holmes, 10 times; Dec. 18, The Girl from Texas, 10 times; Dec. 25, The Warrens of Virginia, 10 times; Jan. 1, Arizona, 10 times; Jan. 8, The White Sister, 10 times; Jan. 15, The Princess of Patches, 10 times; Jan. 22, Alias Jimmy Valentine, 10 times; Jan. 29, Two Little Vagrants, 10 times; Feb. 5, The Wolf, 10 times; Feb. 12, Mrs. Wiggs of the Cabbage Patch, 10 times; Feb. 19, The Commanding Officer, 10 times; Feb. 26, The Woman in the Case, 10 times; March 4, The Christian, 10 times; March 11, *One Day, 10 times; March 18, Kathleen Mavourneen, 10 times; March 25, The Barrier, 10 times; April 1, Thelma, 10 times; April 8, Zaza, 10 times; April 15, The Deep Purple, 10 times; April 22, The Love Route, 10 times; April 29, The Girl from Rector's, 10 times; May 6, The Regeneration, 10 times; May 13, The Fortune Hunter, 10 times; May 20, Seven Days, 10 times; May 27, The Third Degree, 10 times.

MOULIN ROUGE: April 11, *A Winsome Widow, 61 times (still running).

NEW AMSTERDAM: May 29, The Pink Lady (continued from previous record), 228 times; Dec. 25, Ben-Hur, 43 times; Jan. 29, *The

(Continued on page 34.)

THE ENGLISH PROFESSIONAL JOURNAL

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Sacramento, Cal., 29, 30, Chico 31, Portland, Ore., June 3-5, Tacoma, Wash., 6, Victoria, Can., 7, 8.
ANGLIN, MARGARET (Louis Nethersole): San Francisco, Cal., 20-June 1, Oakland 3-5, Sacramento 6, Reno, Nev., 8, Salt Lake City, U., 10-12, Ogden 13, Cheyenne, Wyo., 15.
AT SUNRISE (Darrell H. Lyall): New Hampton, Ia., 29, Sumner 30.
BATES, BLANCHE (David Belasco): Seattle, Wash., 26-June 1, Butte, Mont., 12.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell): Stockton, Cal., 29, San Jose 30, Oakland 31-June 2, San Francisco 3-15.
DIVORCE? THE (Rowland and Clifford): Chicago, Ill., April 20—indefinite.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Front Royal, Va., 29, Winchester 30, Martinsburg, W. Va., June 1.
GIRL OF THE UNDERWORLD (O. E. Woe): West Stewartstown, N. H., 29, St. Johnsburr, Vt., 30, Gorham, N. H., 31, Bethel, Me., June 1, Boothbay Harbor 3, Rumford 4, Farmington 5, Wiscasset 6, Damariscotta 7, Waldoboro 8, Camden 10, Winterport 11, Millinocket 12.
GREET PLAYERS (Ben Greet): Chicago, Ill., May 27-June 1.
GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 29—indefinite.
HACKETT, JAMES K. (W. F. Muenster): New York city 27-June 1.
HAWTREY, WILLIAM (A. G. Delamater): Chicago, Ill., May 12-June 1.
ILLINGTON, MARGARET (Edw. J. Bowes): Denver, Colo., 27-30, Reno, Nev., June 1, San Francisco, Cal., 2-15.
KING OF TRAMPS (Fuller and Cole's): Morrisonville, N. Y., 29, Dannemora 30, Saranac Lake 31, Lake Placid June 1.
KISMET (Harrison Grey Fiske): New York city Dec. 25-June 1.
MILLER, HENRY: New York city March 11—indefinite.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
PUTTING IT OVER (George Hunt): Atlantic City, N. J., 27-June 1.
RAMBEAU, MARJORIE (Fred Geisea): Los Angeles, Cal., 19-June 1.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger): St. Paul, Minn., 26-June 1.
ROBSON, MAY (L. S. Sire): Winnipeg, Can., 28-June 1.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—indefinite.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—indefinite.
SCHILDKRAUT, RUDOLPH: Pittsburgh, Pa., 26-29.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Cleveland, O., 27-June 1, Pittsburgh, Pa., 3-8.
STAMPEDE, THE (A. G. Delamater): Chicago, Ill., May 12-June 1.
UNCLE TOM'S CABIN (Terry's): Douzhertv, Ia., 29, Parkersburg 30, Dike 31, Traer June 1.
UNCLE TOM'S CABIN (William Kibble): Laramie, Wyo., June 1.
WARE, HELEN (Henry B. Harris): Salt Lake City, U., 30-June 1, Los Angeles, Cal., 2-8, San Diego 10, Riverside 11, San Bernardino 12, Santa Barbara 13, Bakersfield 14, Fresno 15.
WARNER, H. B. (Liebler and Co.): Boston, Mass., April 8—indefinite.
WHITESIDE, WALKER: New York city March 11-June 1.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—indefinite.

TRAVELING STOCK COMPANIES.

BOWDISH (A. N. Bowdish): New Bethlehem, Pa., 27-June 1.
BRECKENRIDGE (Charles Breckenridge): Cedar Falls, Ia., 27-June 1.
CHAMPLIN (Chas. K. Champlin): Red Bank, N. J., 27-June 1.
COLONIAL (Cortland Hopkins): Charlottetown, Can., 23-June 1.
CORNELL-PRICE PLAYERS (W. E. Cornell): Ligonier, Ind., 27-June 8, Hart, Mich., 10-15.
DODGE, SANFORD: Saskatoon, Can., 27-29, Regina 30-June 2, Moose Jaw 3-5.
DYMONT (A. M. Diamond): Belding, Mich., 28-June 1.
EARLE, BEATRICE (Frank S. Reed): North Vernon, Ind., 27-June 1.
FRANK PLAYERS (Clarence Aunkings): Parsons, Kan., May 13-June 8, Vinita, Okla., 10-15.
GILLETTE (J. W. Gillette): Great Falls, Mont., 26-June 1, Lewistown 3-15.
GINNIVAN (F. R. Ginnivan): Edgerton, O., 27-June 1.
GRAHAM, OSCAR: Iola, Kan., 26-June 1, Atchison 2-8.
HARVEY (Southern): H. D. Orr): Columbia, Mo., 27-June 1.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Council Grove, Kan., 27-June 2.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Warren, Pa., 20-June 1.
KEYES (Chester A. Keyes): Nevada, Mo., 27-June 2, Ft. Scott, Kan., 3-9.
KNICKERBOCKER (E. J. Murphy): Mexico, Mo., 27-June 1.
LA PORTE, MAE (Joe McEnroe): Piqua, O., 20-June 8.
LINDSAY PLAYERS: Peekskill, N. Y., 27-June 1.
MAHER, PHIL: Lewville, N. Y., 27-June 1.
MILLER BROTHERS (J. M. Miller): Birmingham, Ia., 27-29.
MURPHY'S COMEDIANS (Bert Melville): Shelbyville, Ill., 26-31.
PELHAMS: Albion, Pa., 27-June 1.
PICKERTS, FOUR (Willis Pickert): Norwich, N. Y., 28-June 8, Herkimer 5-10.
SPENCE THEATRE: Emporia, Kan., May 13-June 1.
WIGHT THEATRE (Hilliard Wight): Letcher, S. Dak., 23-30.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Washington, D. C., April 22-June 8.
ABORN GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., April 29-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Baltimore, Md., April 29—indefinite.
ADOLPHUS (Strunz and Workman): Los Angeles, Cal., April 8—indefinite.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
COHAN, GEORGE M. (Cohan and Harris): Atlantic City, N. J., 27-June 1.
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—indefinite.
COURT SQUARE OPERA (Messrs. Major and Nelmes): Springfield, Mass., May 20—indefinite.
ELTINGE, JULIAN (A. H. Woods): Boston, Mass., April 29-June 1, Fall River 6.
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FLIRTING PRINCESS: Sioux Falls, S. Dak., June 1, Sioux City, Ia., 2, Huro, S. Dak., 3, Pierre 4, Deadwood 5, Rapid City 6, Chamberlain 7, Mitchell 8, Sioux City, Ia., 9, Norfolk, Neb., 10.
FRANKLIN SQUARE MUSICAL COMEDY: Worcester, Mass., May 13—indefinite.
GARRICK MUSICAL COMEDY (T. Fitz Gerald): Salt Lake City, U., May 12—indefinite.
GAY MUSICIAN: Berlin, N. H., June 3, Bangor, Me., 7, 8.
GLASER, LULU: Toronto, Can., 27-June 1.
HANKEY PANKEY (Lew Fields): Boston, Mass., April 22—indefinite.
JANIS, ELSIE (Charles Dillingham): Chicago, Ill., May 18—indefinite.
JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.
KEATING AND FLOOD (Allen Curtis): Portland, Ore., April 21—indefinite.
KOLB AND DILL (George Mooser): Los Angeles, Cal., June 2-29.
LEE, JAMES, MUSICAL COMEDY: Jacksonville, Fla., May 5—indefinite.
LET GEORGE DO IT (Leffler and Bratton): New York city June 10—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): La Crosse, Wis., 29, Madison 30, Grand Rapids, Mich., 31, June 1, Montreal, Can., 3-8.
MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., May 6—indefinite.
MAMMA'S BABY BOY (George W. Lederer): New York city May 25—indefinite.
MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Utica, N. Y., Feb. 5—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Washington, D. C., April 8—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Allentown, Pa., May 1—indefinite.
PATIENCE (Messrs. Shubert and Brady): New York city May 6-June 1.
PEARL MAIDEN: Chicago, Ill., May 5—indefinite.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.
PIRATES OF PENZANCE (Messrs. Shubert and Brady): New York city June 3-29.
POWERS, JAMES T. (Messrs. Shubert): New York city April 22—indefinite.
QUAKER GIRL (Henry B. Harris): Chicago, Ill., May 20—indefinite.
RICE AND CADY: San Francisco, Cal., April 28—indefinite.
RING, BLANCHE (Frederic McKay): New York city April 15—indefinite.
ROBIN HOOD (Daniel V. Arthur): New York city May 8—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SAVOY OPERA: Springfield, Mass., May 20—indefinite.
SHEEHAN, JOSEPH: Detroit, Mich., May 20-June 8.
SIMMONDS COMIC OPERA: Milwaukee, Wis., May 5—indefinite.
SORRIES OF 1912 (William Hammerstein): New York city June 3—indefinite.
SPRING MAID (Werba and Luescher): San Francisco, Cal., 19-June 1, Sacramento 3 Medford, Ore., 4, Eugene 5, Portland 6-9.
SPRING MAID (Southern: Werba and Luescher): Lewiston, Me., 29, Portland 30-June 1.
200 MILES FROM CHICAGO: Chicago, Ill., May 25—indefinite.
WEBER AND FIELDS'S JUBILEE: Toledo, O., 29, Detroit, Mich., 30, Ft. Wayne, Ind., 31, Chicago, Ill., June 1, Milwaukee, Wis., 2, Kansas City, Mo., 3, Omaha, Neb., 4, St. Louis, Mo., 6, Louisville, Ky., 7, Indianapolis, Ind., 8, Cincinnati, O., 9.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 2—indefinite.

CIRCUSES.

BARNES'S, AL. G.: Philipsburg, Mont., 29, Butte June 1, 2.
BARNUM AND BAILEY: Boston, Mass., 27-June 1, New Bedford 4, Fall River 5, Manchester, N. H., 12.
BUFFALO BILL AND PAWNEE BILL: Lockport, N. Y., 29, Buffalo 30, Dunkirk 31, Jamestown June 1, Warren, O., 3, Titusville, Pa., 4, Oil City 5.
CAMPBELL BROTHERS: Schuyler, Neb., 29, Council Bluff, Ia., 30.
GENTRY BROTHERS: Washington, D. C., 27-June 1.
GOLD CRYSTAL (Zimmerman and Goodwin): Minneapolis, Minn., June 10.
GOLLMAR BROTHERS: Neligh, Neb., 29, Norfolk 30, Wayne 31, Bloomfield June 1, Hartington 3.
HAAG'S: Corry, Pa., 29, North Tonawanda 30.
HAGENBECK-WALLACE: Lancaster, Pa., June 1.
HONEST BILL: Beaubleau, Mo., 29, Elkton 30, Hermitage 31, Cross Timbers June 1.
101 RANCH WILD WEST (Miller Bros. and Arlington): Vancouver, B. C., 29, 30, Victoria 31, June 1.
RINGLING BROTHERS: Allentown, Pa., 29, Easton 30, Wilkes-Barre 31, Scranton June 1.
SELLS-FLOTO: McMinnville, Ore., 29, Dallas 30, Salem 31, Portland June 1.
YOUNG BUFFALO AND COL. CUMMINS: Baltimore, Md., 29, 30.

BANDS.

CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.
CREATORE: Idora Park, San Francisco, Cal., May 5—indefinite.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
EDOUARDE: Woodside, Philadelphia, Pa., May 11—indefinite.
ELLERY'S: Willow Grove, Philadelphia, Pa.—indefinite.
FERULLO'S: Delmar Garden, St. Louis, Mo.—indefinite.
KRYL'S: Riverview, Chicago, Ill., May 15—indefinite.
NATIELLO: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.
ORIUNNO'S: Riverview, Baltimore, Md., May 12—indefinite.
PARSERI: Washington Park, Philadelphia, Pa.—indefinite.
ROLFE (B. A. Rolfe): Boston, Mass., May 27—indefinite.

BURLESQUE.

BIG REVIEW (Henry P. Dixon): Brooklyn, N. Y., 20-June 1.
BOWERY (M. Rosenthal): Buffalo, N. Y., 27-June 1, New York city 3-8.
BURLESQUE STOCK (M. Stair): Toronto, Can., April 29—indefinite.
CENTURY GIRLS (Morris Weinstock): Chicago, Ill., 26-June 1.
COLUMBIA (Frank Logan): Detroit, Mich., 27-June 1.
CRACKERJACKS (Bob Manchester): New York city 27-June 1.
DARLINGS OF PARIS (Chas. Taylor): Newark, N. J., 27-June 1.
GINGER GIRLS (G. H. Harris): Brooklyn, N. Y., 27-June 1.
IMPERIALS (Sim Williams): Detroit, Mich., 27-June 1.
MERRY WHIRL (Louis Epstein): Chicago, Ill., May 19—indefinite.
NIGHT OWLS: Philadelphia, Pa., 27-June 1.
TAXI GIRLS (Hurtig and Seamon): Pittsburgh, Pa., 27-June 1.
ZALLAH'S OWN (W. C. Cameron): Baltimore, Md., 27-June 1.

MOTION PICTURES.

DANTE'S INFERNO (Colins and Colins): Philadelphia, Pa., May 13—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Pittsburgh, Pa., May 27-June 8.
HOWE, LYMAN H., TRAVEL FESTIVAL: Kansas City, Mo., 26-June 1.
KINEMACOLOR DURBAR: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR: Chicago, Ill., May 19-June 1.
KINEMACOLOR DURBAR: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.

MISCELLANEOUS.

LAMBS' GAMBOL: Atlantic City, N. J., and Philadelphia, Pa., 29, Brooklyn, N. Y., and New Haven, Conn., 30, Providence, R. I., and Boston, Mass., 31.
MILDRED AND ROUCLERE (C. G. Maynard): Regina, Can., 29-June 1, Cobridge 3, 4, Coleridge 7, 8, Lethbridge 10, 11, Calgary 12-15.
NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 8—indefinite.
RAYMOND, THE GREAT (Maurice P. Raymond): Shanghai, China, May 27-June 1, Yokohama, Japan, 6-15, Tokio 16-July 2, Honolulu, Hawaii, 15-29.
RICE AND DORE WATER CARNIVAL: Poplar Bluff, Mo., June 3.

DATES AHEAD.

(Received too late for classification.)

ALLEN STOCK: Tuscola, Ill., 27-June 1.
BILLY THE KID (Carl Zoellner): New Castle, Can., 30, Amherst 31, Joggins Mines June 1, Truro 3, New Glasgow 4, Pictou 5, Charlottetown 6, 7, Antigonish 8, Glace Bay 10, Sydney 11, North Sydney 13, Halifax 14, 15.
DREAMLAND BURLESQUERS (Dave Marion): New York city 27-June 1.
FLIRTING PRINCESS: Cherokee, Ia., 29, Sioux City 30, Vermillion, S. Dak., 31, Sioux Falls June 1, 2, Watertown 3, Brookings 4, Pierre 5, Rapid City 6, Deadwood 7, Belle Fourche 8, Huron 10, Mitchell 11, Norfolk, Neb., 12.
HOWE'S, LYMAN H., TRAVEL FESTIVAL: Cleveland, O., June 2-29.
MISS MANHATTAN BURLESQUE: Buffalo, N. Y., June 3-8.
MONTE CARLO GIRLS: Cleveland, O., 26-June 1.
SAVOY OPERA (Stewart Lithgow): Rochester, N. Y., June 3—indefinite.
SERENADERS, THE: Philadelphia, Pa., June 3-8.
WHITAKER STOCK: Waxahachie, Tex., May 27-June 1.
WORTHAM AND ALLEN SHOWS: Danville, Ill., 27-June 1, Kensington 3-8.

STOCK NOTE.

Lillian Bayer, of the Poli company in Scranton, Pa., made a big hit as Kate Fallon in The Deep Purple, May 20-25. George Webb shared honors, and Thomas F. Swift, Tommy Shearer, and Hallet Bosworth rendered competent support.

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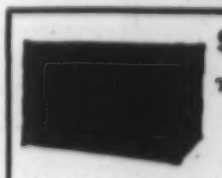
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MOTION PICTURES

"SPECTATOR'S" COMMENTS

IN a spirit which comes from the heart when it is overflowing with the milk of human kindness, The Spectator would have a word with the Independent producers. That word is an urgent appeal to them not to forget, in the midst of their jockeying for political and business advantage, that in the long run it is and ever will be the artistic quality of their production that will spell success. Those few of them who have already recognized this truth will not resent its repetition, and those who have not yet come to see the light will do well to clear the fog from their eyes and do their best to acquire the power of discriminating vision. By this time it ought to be apparent to even the dullest of them that the great photoplay-going pubije is an exacting master, not to be put off with shoddy goods.

* * * *

The greatest weakness and at the same time the greatest strength of the motion picture producers of America as a class has been their almost universal ignorance of

FRITZI BOSS
Member of the Edison Stock Company

the drama at the time of entering into the motion picture producing business. Being unacquainted with the theatre except as occasional patrons, they have been easily imposed upon by alleged actors and directors who were themselves failures on the stage. These impostors, claiming to know the magic secret of the dramatic art, were able to delude the inexperienced business men who were eagerly investing their money in film producing. Any faking charlatan who could brag the loudest was given a magnificent salary and a free commission to ruin good negative stock by the mile. To those who have gained some insight into the possibilities of the photoplay it has been a most amazing sight to observe the ease with which the rankest incompetents have thus succeeded in getting new investors to give them employment as directors and actors. It seemed as though all any mountebank barnstormer had to do to gain a fat salary was to bluster grandly that he could write and put on a picture in a day, or that he was THE man who made the Biograph. No claim was too extravagant for the innocent come-on to swallow.

* * * *

But while the moneyed newcomers in the business have been easily fooled at the start, they have been at the same time blessed with freedom from stage traditions. The photoplay art being so different in many essential ways from that of the drama of the stage, the novices had nothing to unlearn—no illusions gained from long experience with the theatre to be dispelled. Their minds were virgin soil, and those who had real minds and the wit to learn soon developed their learning along the proper lines. So it came about that among men with no dramatic training whatever have sprung up a number of marvelously successful producing firms. The worthless writers, directors and players were brushed aside and people who could do things and do them in the right way were put in their places. Such has been the history of every successful picture producing company in the business save one, and that one happened to have been started by an experienced theatrical director who had the sense to adapt himself promptly to motion picture requirements.

* * * *

Those producers who have lagged behind have been those that have failed to understand the necessity that existed of paying some decent regard to art. Blind to the examples all around them of men who had started in no better equipped than they, but who had profited by experience, the misguided producers have gone on learning nothing. Some of them wilfully shut their minds to the slightest thought of artistic ideals, obsessed with the old foolish notion that the public liked to be humbugged and that anything that was a picture would go, provided it was advertised strongly enough with lying words. Others have failed to improve merely because they were not mentally qualified to recognize art and did not know how to employ those who were. Conspicuous examples of this type of producers are not lacking, and their certain and uncertain fate at the present moment ought to prove a warning to some others, who, more fortunate in their business connections, are nevertheless tarred with the same stick.

* * * *

The Edison Company is introducing a new idea in the matter of giving the casts of the players with each picture. The practice of some companies to start the subject with the cast did not appeal to the Edison people, for the same reason that it has been criticised in THE MIRROR—viz., that when one reads the cast before seeing the picture one is usually unable to carry the information in mind long enough to identify the players when they appear upon the screen. The suggestion made by this paper that the cast be given at the end of the picture, is also unsatisfactory as the Edison people see it—for two reasons, as explained the other day by Mr. Plimpton, the manager of Edison production. First, the cast coming at the end may not be applied to the characters in the picture very much more readily than if given at the beginning; and, second, the end of the film is apt to be damaged easily or may be clipped off by greedy managers to shorten their exhibitions. So the Edison producers have taken a middle course. They will introduce the principal characters singly by name in the interscriptions as they appear in the progress of the photoplay. After all, this is an improvement over both the other methods, although The Spectator still holds that his own suggestion of giving the cast at the end is far superior to the present practice of giving it at the beginning. By the Edison plan the name of the player appears on the screen at the logical moment, when his identity will be impressed on the mind of the spectator.

* * * *

Acton Davies, in the *Sun*, gives welcome testimony to the superior quality of motion pictures that are now being exhibited in the regular motion picture theatres, showing that this able critic must have been investigating for himself—a thing The Spectator urged him to do a year or so ago. In referring to the Kleinschmidt Alaska films now exhibiting at the Maxine Elliott, Mr. Davies says of the reel showing the polar bear hunt: "This is the only reel which can bear comparison for a moment with the pictures which are usually on view at the better class of ten-cent moving picture establishments. As a matter of fact, these pictures as a whole are a great disappointment. Nearly all the films are muddy and scarcely any of them are up to the standard which has been set by a number of these exhibitors." It may be added that Mr. Davies in his review of the Kleinschmidt films made one odd error which he will not repeat when he grows still better acquainted with motion pictures, as he is sure to do. He referred to the lantern slides at the commencement of the exhibition as motion pictures made from still photographs.

* * * *

The act at the Winter Garden in which the Hollanders employ a motion picture film to show the couple from the time they leave their home in Bremen until their arrival in New York and their appearance in the theatre, when they come on in person, is referred to by the press as a novelty. The act is not a novelty in vaudeville, having played the West for some time, and it is not a novelty in motion pictures by any means, Max Linder, the inimitable French comedian, having done the same thing very much better in Paris a long time ago. Max, who plays in vaudeville as well as poses and directs for Pathe Freres, contrived a series of picture scenes showing his troubles in reaching the theatre in time for his act. Everything happened to obstruct him, as only Max himself could conceive it, and when at last he burst in on the stage, a mass of rags and bruises, the effect was magical on the audience. By the way, what a vaudeville sensation this same Max Linder would create in America if he should ever come over here for a season!

* * * *

The policy recently adopted with unexpected suddenness by the Licensed producers of releasing special feature subjects of more than one reel with some approach to regularity should be given a hearty welcome by exhibitors who are served by the General Film Company. For a while it appeared that the Licensed companies were out of the special feature business altogether, although some of them were known to have important subjects on their shelves. Although no reason is assigned for the apparent haste with which this class of releases was commenced, it will not take very many lead pencils to figure out a reasonable explanation. The fact is that the Independents have been rather stealing a march on the Licensed companies in this particular, and while much of the Independent feature stuff has been rank piffle, enough of it has been of merit to give the Inde-

MIGNON ANDERSON
Prominent in Thanhouser Films

pendent exhibitors an advertising advantage over their more pretentious rivals. It is therefore assumed that the newly announced features by the Licensed companies are meant to restore the equilibrium and give the Licensed exhibitors a fair show in their appeal for public patronage.

* * * *

It was certainly a wise move of the General Film Company to make the initial release of the big features so notable a subject as the Selig masterpiece, The Coming of Columbus. This picture was not given adequate recognition in THE MIRROR reviews, for the reason that it was not seen by a MIRROR reviewer until just prior to going to press and other matter had to be lifted to let in a short review. It is a pleasure to state that reports from various places where the film has been exhibited indicate that it has made a profound impression and is proving a valuable drawing card.

THE SPECTATOR.

GAUMONT, JR., IN U. S.

Raymond Gaumont, the youngest son of Leon Gaumont, proprietor of the Gaumont Company, recently arrived in the United States and will spend an indefinite period with the American offices of this eminent French concern, for the purpose of thoroughly acquainting himself with the conditions of the film industry in the United States. Mr. Gaumont has had much experience in the various other offices of the Gaumont Company, spending a large portion of his time at the London office. This is his first visit to the United States. In speaking of his plans, Raymond Gaumont said that he intends learning the American film business in a most thorough manner. At present he is in Virginia and Maryland photographing events of timely and topical importance for the Gaumont Weekly. Mr. Gaumont, who bears a remarkable likeness

to his distinguished father, is taking up his permanent residence in Flushing, not far from the studio.

SELIG SPECIAL OF SHRINER PICTURES.

During the recent Shriners' Convention at Los Angeles, Cal., the Selig Polyscope Company secured several thousand feet of excellent pictures. Each event was caught by the cameras of Selig operators, and from the film thus secured the Selig Company has selected a one thousand-foot reel. This will be released as a special on Wednesday, May 29. The pictures show various views of the Shriners' parade, in which were represented temples from every city in the country, views of the beautiful floral parade, given in honor of the visiting Shriners, views of the drill teams taking part in the prize competition, and scenes showing the mammoth barbecue and field day. Many close up views of past imperial potentates and past and present Rabbans and potentates are shown in the film, and it will be anxiously looked forward to by Masons and their friends throughout the country.

MORE SPECIAL RELEASES.

Edison Company Offers "Martin Chuzzlewit" and Pathe Freres "The Orleans Coach"—Other Features.

The series of special three-reel releases which the Licensed companies have inaugurated through the General Film Company, is further increased by newly announced productions by the Edison Company and Pathe Freres, or, as the European product is called, the C. G. P. C.

The Edison subject is Martin Chuzzlewit, in three releases, to be released June 10. This adaptation of the Dickens novel comes in timely just now, owing to the Dickens centenary. It is splendidly conceived and executed, being expressed with remarkable clearness. The costumes and settings for this production, together with the characterizations, have been faithfully harmonized with the period and with the spirit of Dickens's conception. A scene from the pictures, showing the younger Martin with his faithful friend, Mark Tapley, about to sail for America, is printed elsewhere. The Edison Company pertinently suggests that the feature can be profitably run by exhibitors in connection with other Dickens subjects as a "Dickens Day." The cast of characters follows:

Martin Chuzzlewit, the elder.....William West
Young Martin Chuzzlewit, his grandson....George Lessey
Mary, his ward.....Bessie Learn
Mr. Pecksniff, an architect and relative of Chuzzlewit, Charles Ogle
Charity, Mercy } his daughters..... { Elisabeth Miller, Mary Fuller
Tom Pinch, Pecksniff's faithful servitor....Harold Shaw
Ruth, his sister.....Bliss Milford
Montague Tigg, afterward Mr. Montague, president of the Anglo-Bengalee Insurance Company, Marc MacDermott
Anthony Chuzzlewit, old Martin's brother..John Sturgeon
Jonas, his son.....Guy Hedlund
Chuffey, his clerk.....Edward Boulden
Mrs. Lupin, landlady of the Blue Dragon Inn, Marion Brooks
Mark Tapley, of the Blue Dragon.....Bigelow Cooper
John Westlock, a former pupil of Pecksniff, Frank Sylvester
Flips, a solicitor.....Robert Brower
Nadgett, a detective employed by Montague, J. Charles Haydon
Chuzzlewit's relatives, immigrants to America, constables, etc.

The Vitagraph Lady of the Lake, an illustration from which is printed on the next page, has already been mentioned in these columns. It will be released through the General Film Company.

Pathe Freres special will be The Orleans Coach in three reels for June 2.

On May 29 the Essanay Company's special train, comprising three sleeping cars, a diner and a 60-foot baggage car, leaves Chicago with the company who are to portray

HERBERT PRIOR

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the pageant in three reels, The Fall of Montezuma, a Tale of the Conquest of Mexico. Over two hundred people are in the cast of this production, and the special train will be their home until the completion of the last foot of film. A suitable location has been selected, and the company will live in their comfortable quarters in the vicinity until the three reels are finished. Besides the company, the "special" carries attendants, physicians, Red Cross nurses to give immediate attention to any who may sustain injuries during the action of the scenes, two cameras with their operators, the two producers who are staging the production, and a small army of expert clay modelers who will fashion the massive settings required to duplicate the architecture of the ancient Aztec Empire. Thomas Stevens and Kenneth Sawyer Goodwin, both Chicagoans, are the authors of the scenario and will personally assist the producers as much as possible. The massive set-pieces required for the production have kept the carpenters in a turmoil for weeks, and the costumes needed have taxed the capacity of one of the largest concerns in the country for the past two months. The Essanay Company is sparing neither money nor untiring energy in making this great pageant one of the finest masterpieces ever attempted in the history of motion pictures, and the project assuredly affords striking opportunity for brilliant production.

CENSORSHIP IN BALTIMORE DROPPED.

Reports from Baltimore indicate that the proposed censorship ordinance which has been urged so strenuously in that city will be abandoned. No ordinance was reported to the City Council last week by the committee, and it was said there would be no report before the adjournment for the Summer. It is also predicted by the *Sun*, which has been advocating the measure, that when a report does come in next Fall it will be pigeon-holed, as several Councilmen appear to be opposed to any plan of censorship.

THE STORY OF A LUBIN "MUTT."

In the making of a photoplay a few weeks ago Edward Middleton, one of the directors of the Lubin stock companies, needed a tramp dog. A thoroughbred could be easily obtained at the dog stores, but a vagrant would have to be found. Several kiddies of the Latin quarter, near the plant, were put upon the quest and a reward of twenty-five cents offered for the worst "mutt" that could be presented. Among several one was the real thing. He was a horrible specimen, coal black, with a big head and a row of ribs that bulged from each side of his coat. The face was pitiful, and he showed every sign of a bad season and starvation. The little "dago" got his quarter and Middleton was delighted. The dog was put through the scene and filled all requirement. Not being on the salary list, he was rewarded with a good meal and then hustled out of the plant gate. Next morning at nine o'clock promptly, with the other players, he turned up for an engagement, forcing his way to the front. He reported to Thomas Hopkins, the superintendent of the studio, and was promptly turned out. Still he lingered around and several times showed himself at the office door. Mr. Middleton was sent for and instructed to keep the dog away, or, if necessary, to drown him in the tank. The director gave him another meal and again turned the derelict out of the grounds. Next morning again the "mutt" was on the job, and, making his way to the superintendent's desk, offered a reminder of his presence by placing his foot on Mr. Hopkins's knee. The autocrat of the studio was furious. The dog then went in quest of Middleton and suggested breakfast, and again the director took him to the kitchen. For days promptly at nine o'clock the dog reported, and in the end perseverance prevailed. The property man of the plant has built a house for him, and Sloppy, as he has been named, is a member of the Lubin stock company.

THE NEXT 101 BISON.

The next release of the 101 Bison two-reel features will be The Lieutenant's Last Fight, and it is described as a wonderful military film. Several hundred people are employed in the battle scenes and Director Ince exerted himself to still further improve the high reputation he has earned for handling big scenes. The picture is for release June 1. The Outcast follows June 8.

ANOTHER PHOTOPLAY CONTEST.

The Powers Company announces a photoplay competition, with four prizes, ranging from $25 to $100. All classes of picture story scripts are admitted to the competition, including drama, comedy, farce, and tragedy. The contest ends July 20 next. C. B. Hoadley, who is now scenario editor and publicity man for the Powers Company, states that the company's aim is to improve the quality of stories available for production.

"SAINT GEORGE AND THE DRAGON."

Following Dante's Inferno and the Odyssey, produced by the Milano Company, comes Saint George and the Dragon, which will be exploited in America as a State right proposition by the Crown Feature Film Company. The picture is in three reels.

CONWAY'S "CALLED BACK" A FILM.

Hugh Conway's novel, "Called Back," has become a Thanhouser film in two parts. It is the first two-reeler to follow that company's Jess. The release day is Friday, June 21. There will be enough "paper" put out with it to enable the exhibitor to "bill it like a circus," so the Thanhouser Company promises.

FROM PICTURES TO VAUDEVILLE.

Keith's Union Square will soon be lost to pictures. On June 3 it will return to a vaudeville policy, formerly the rule at this house prior to the reign of the films. Particulars are printed elsewhere.

SCENE FROM "MARTIN CHUZZLEWIT"

A Three-Reel Feature to Be Issued by the Edison Company, June 10

SCENE FROM "THE LAUREL WREATH OF FAME"

An Essanay Photoplay Featuring Francis Bushman

SCENE FROM "A HUSBAND'S AWAKENING"

A Lubin Production, Showing the Marvelous Superiority of This Company in Studio Interiors

LETTERS AND QUESTIONS

Answered by "The Spectator"

The following letter from "J. L.," a young photoplaywright of New Orleans, illustrates two things. One, he points out himself, and the other is the lack of original ideas in photoplay plots. Playwrights and producers are working over old material with great regularity. "J. L." writes:

> Last September I wrote a scenario founded on an actual occurrence, entitled The Seal Skin Coat. I sent it first to the Lubin Company, and was told that the same idea had been used previously by the Imp Company and by several others. In spite of this, I submitted it to the St. Louis Motion Picture Company, which then advertised in your magazine, and in a letter, the delightful sarcasm of which excelled even yours, dear Spectator, I was informed that the editor recognized the plot as that of an old burlesque afterpiece he had witnessed years previously. After this startling information, I withdrew the scenario from circulation. Judge of my surprise the other day to see my idea reproduced, with some changes, in the Biograph farce-comedy The Furs. And here lies the moral of my tale: Had I submitted my scenario to the Biograph Company I would have said, as have many others in similar circumstances, that my plot had been stolen. I know such cannot be the case. The only other concern, besides those mentioned, which knew of the plot was a certain motion picture school, a course in which I discontinued because I learned more from THE MIRROR. So this is the only possibility of my story having been appropriated, the school's director having approved of the synopsis by saying that it "developed into quite a situation." With my experience as an example, I think it would be a wise plan for other young writers not to condemn without knowing. I think scenario writing can be made into a profitable profession, if one has any talent for it. The second scenario I wrote was accepted by the Biograph Company, although they changed it considerably. I am only eighteen years old, and mean to learn all I can about scenario writing. Next to experience, Mr. Spectator, I consider you the best teacher.
>
> I have one question to ask before I close. What became of the St. Louis Motion Picture Company and its sarcastic scenario editor? There is a reason for my asking—it is that I submit no more scenarios to him!

The St. Louis Company is still making pictures, but nothing is known here regarding the scenario editor referred to.

Here is a letter which The Spectator will print without comment, assured that readers of this paper will do justice to the matter. It is from "H. O. W.," who writes from Burlington, Vt., as follows:

> I wish to take exception to the statement in a reply to the recent Woods letter from Washington, which said that "the stage lost some of their best actors" to the moving pictures. Now I have followed the stage business for a good many years and have yet to see one of our stars go over to the "movies." Look up the "movie" crowd and you will find most of them failures when on the stage.
>
> Since they have been "movie" stars they are too conceited to live, and can't conceal their conceit even before the camera. It sticks out all over them. Moving pictures are a good thing and a great benefit to the poorer classes, who can't afford the high prices for dramatic attractions, but the picture business needs to be put on a sounder basis. I looked up Woods's letter in a back number of THE MIRROR and I think he was right in some respects, but I think he was a little severe when he advised you to cut out the Spectator's department. This letter is from the stage standpoint, so forgive its deficiencies.

"W. D.," Brooklyn, N. Y.: Your request for the first ten plays of the Crescent stock company this season has been turned over to The Spectator's esteemed associate on THE MIRROR and will be answered next week in The Letter Box.

Walter S. Howard bears testimony to the influence which this department of THE MIRROR has exerted in the way of interesting different classes of readers in motion pictures. Mr. Howard writes:

> When I first entered my name on your list of new subscribers, as a professional actor and sometimes dramatist, I was a little disappointed to see so much space given over to moving pictures, for my bread and butter then was chiefly knifed out of the "legit." (Sometimes bread without butter. Sometimes hard cutting to get the bread.) After taking a few hungry strolls, on an empty stomach, into the friendly columns of The Spectator, I saw the possibilities of securing sandwiches and defying starvation—for the "movies" had played the deuce with my profession. I sent off a couple of scenarios—they came back! I sent off a bunch more—they followed the cat home! At last I hit a photoplay that never returned. Since then a few fifty-dollar checks have made me bless the gossip of our dear old "Spec." He may hear from me some day! My regards!
>
> And if you value your life, Mr. Howard, when you let "dear old Spec" hear from you, don't call motion pictures "movies."

Waldo C. Rice, Buffalo, N. Y.: (1) It will be best to address Biograph players care the New York office, as they are soon expected East. (2) Jack Standing is with The Drums of Oude, a one-act play in vaudeville. (3) Owen Moore is in New York, and it is reported may join the Powers players. (4) James Morrison is still with Vitagraph and was recently in Captain Jink's Diplomacy, Dr. La Fleur's Theory and The Serpents. (5) Teresa Dale is not a member of the Lubin stock. She appeared in one film, The Sins of the Father. (6) The number of Licensed and Independent releases each week can be counted up from the schedules of releases published each week in THE MIRROR. The Independent output will be increased soon, owing to the division of the Independents into two camps. (7) Regarding THE MIRROR being received late by your newsdealer, please send his name and address to this office and it will be traced.

"C. F. E.," Burlington, Vt.: Lillian Rubenstein is no longer with the Lubin Company. It is said she is conducting a correspondence "school" for scenario writers.

Eugene Holroyde, Regina: Bessie Learn and Robert Conners were the leads in The Little Organist (Edison). (2) The nurse in The Nurse (Edison) was Alice Weeks. Harold Shaw was the doctor. (3) Yes, Helen Costello appears frequently in Vitagraph pictures. She was the mother in The Greatest Thing in the World and the nurse in Her Crowning Glory.

"Bagatelle," Philadelphia: You are mistaken, it is not a hardship but a pleasure to answer questions: (1) The minister in Miss Arabella Snaith (Than.) was George Nicholls. (2) The children in His Love of Children (Reliance) were Gladys Egan, Rosana Logan, and Marie Newton. (3) Joseph Graybill is with Thanhouser. (4) The captain of police in The Lure of the Picture was Jack Dillon.

"Sonny," Mankato, Minn.: The young lover in The Grub Stake Mortgage (American) was Warren Kerrigan. (2) The part of Jack in His Good Intentions was Harold A. Lockwood.

"S. H. S.," Perrysville, Pa.: The husband and wife in The Silent Witness (Than.) were William Russell and Florence La Badie. The girl in the 101 Bison films is probably Ethel Grandin. The principals in The Terrible Lesson (Solax) were Darwin Karr, Blanche Cornwall, and Lee Beggs.

Verna Gillespie, Pittsburgh, Pa.: Helen Gardner is not now with the Vitagraph Company. There are a number of leading women among the Vitagraph players, including Florence Turner, Julia Swayne Gordon, Edith Storey, Lillian Walker, and Clara Kimball Young.

"L. G.," of Oklahoma City, Okla., criticises an Essanay Western, Under Mexican Skies, for "a lot of unnecessary riding," and because Mr. Shaw appeared with different hats on during connecting scenes. Question: (1) George Melford is directing one of the Kalem Western companies. (2) The mountain girl in When Broadway Meets the West (American) was Jessalyn Van Trump.

Harry C. Zimmerman, Yonkers, N. Y.: The Factory Girl (Eclipse) was produced in Paris, France, and the principal parts were played by Messrs. Mosnier, of the Vaudeville; G. Saillard, of the Antoine Theatre; J. Ayme, of the Porte-St.-Martin, and Madame Claude, of the Sarah Bernhardt, and Madame Noiseux. The lead in Luck Jim (Champion) was William H. Crane. The name of the actor who plays Bill in the Lux pictures is not at hand.

"HUMPTY DUMPTY" IN PICTURES.

George H. Adams, of Humpty Dumpty fame, some time since produced the great and ever green pantomime in motion pictures for the Photo-Drama Company, and it is now being offered in three reels for exclusive State rights.

SCENE FROM "THE LADY OF THE LAKE"

Vitagraph Three-Reel Feature Subject to Be Issued May 27.

INDEPENDENT SPLIT COMPLETE

Both Sides Announce Details of Their Plans of Business—Final Separation of Interests June 4.

The division in the Independent film ranks has taken more definite shape during the past week and each side is emphatic in announcing its intention to operate apart from the other. Both corporations represented by the Universal Manufacturing Company and the Film Supply Company, claim to have as their ultimate purpose the bettering of film conditions and the production of finer quality, whatever their inner political differences may be. The Universal offices have been established permanently at 1 Union Square, occupying a suite of rooms on the seventh floor, while the Film Supply Company have located their headquarters at 133-35 West Forty-fourth Street, where they occupy the entire third floor.

In the line-up of the new Sales Company, or Universal Manufacturing Company, which has for its purpose the protection of the Sales Company's exchanges and the maintaining and promotion of a high standard of film product, two new companies hitherto unannounced have been admitted. They will be known as the Victor and the Gem. The Victor Company will feature Florence Lawrence, with Harry Solters as the director. The Gem will be produced under the direction of George Nicholls, recently of the Thanhouser Company. These two new companies will be located in the same building with the Rex Company, 573 Eleventh Avenue, New York, and already work on various productions has begun.

This will enable the Universal Company to put out twenty-four releases a week at the beginning, with a representation of eleven companies. This count, however, includes both the Champion and the Republic producers, who, while members of the old Sales Company, have not been admitted into the new reorganization, known as the Universal. One of these, the Champion, it is said, has been bought out by the Universal interests, while the Nestor, of which David Horsley is president and owner, has been taken into the Universal corporation during the past week.

It is proposed to start a third Rex release on Monday, June 3, in additional to the usual Thursday and Sunday release of this company. The Gem will follow on Tuesday, June 11, and the Victor on Friday, June 14. Eventually it is planned that these two companies shall put out two subjects each week. Beginning with Saturday, June 1, the Bison Company will not only release its special two-reel subjects, but will have a Tuesday and Thursday release of single-reel subjects. Fred Mace has been selected as the director for the Western Bison comedy subjects, while Francis Ford will produce the Western one-reel dramas. Thomas H. Ince, the producer and director of the "101 Ranch" feature series, will still have supervision of the Bison productions.

There will be no direct attempt to establish a feature department, but many features will be included in the regular release of the different companies, and they will be sent out to the exchanges and exhibitors on exactly the same basis as the other subjects. There will be at least three features a week at the beginning, and it is hoped to increase the number to six or seven.

An especially unique feature of the Sales Company or Universal programme is what might be termed a community of interests. It has been made possible that directors, artists and facilities of the various studios may be interchanged with the different companies associated with the Universal Manufacturing Company. This co-operation, it is hoped, will prove of especial value in the production of a feature subject, reducing not only the expense of the production but increasing the quality above the limits and possibilities of one manufacturer alone.

The weekly programme of the Universal Manufacturing Company, as it now stands, is as follows: Sunday—Rex, Itala; Monday—Imp, Nestor, Champion; Tuesday—Gem, Bison, Rex, Republic; Wednesday—Powers, Nestor, Champion, Animated Weekly; Thursday—Bison, Rex, Imp; Friday—Victor, Ambrosio, Nestor; Saturday—Imp, Powers, Bison (two reels).

On the other side, the Film Supply Company, which represents the association of manufacturers who have left the Sales Company, are announcing plans of equal interest. The organization of this new distributing company took place on Wednesday, May 22, and the manufacturers who are included in it will cease to be in any ways affiliated with the old Sales Company on June 4. On June 5 shipments of films will begin direct from their own shipping rooms at Forty-fourth Street. At present it is the intention of this corporation to deal with any established exchange who may desire to take their programme. Later exclusive territory will be assigned. The Mutual Film Company is in nowise to be confused with this corporation, as it represents merely a number of exchanges through which the Film Supply Company will distribute.

One of the efforts of the Film Supply Company toward higher standards is the abolishment of the "junk" exchange. It will lease and not sell its films, and after one year from the contract with the exchange each exchange must return to the Film Supply Company one old film for each new film received, so that old films will not be found upon their market. This is similar to the Licensed policy.

The officers of the Film Supply Company are: President, Herbert Blache, of the Gaumont Company; Vice-President, Ingvald C. Oes, Great Northern Film Company; Secretary, Harry R. Raver, Eclair Film Company; Treasurer, C. J. Hite, Thanhouser Company. The Board of Directors are represented by William Grey, Comet; Seymour Stewart, Reliance; H. E. Aitken, Majestic; S. S. Hutchinson, American; George M. Magie (acting for Alice Blache), Solax, and Paul Hernauld, Lux. The capital stock is equally divided, and each officer is entitled to one vote.

Ten manufacturers are thus represented in this output, with a weekly release of twenty-one subjects. A strong addition to the programme will be the feature department, which will include the Gaumont, colored as well as the black and white; the Great Northern Film Company's features, and the Eclair, both American and European, which will include this company's new hand-colored productions and scientific subjects. The Film d'Art, who are the producers of the Bernhardt and Rejane films, will also be connected with this department, and Bernhardt in L'Aiglon is announced as a coming production.

The weekly programme of the Film Supply Company is as follows: Monday, American Eclair, Comet, American; Tuesday, Thanhouser, Majestic, Gaumont; Wednesday, Reliance, Solax, Gaumont Weekly; Thursday, Eclair American, Gaumont, American; Friday, Solax, Thanhouser, Lux; Saturday, Great Northern, Reliance, Comet; Sunday, Eclair European, Majestic.

SCENE FROM "A RECONSTRUCTED REBEL"

Decoration Day Release by Selig—Hobart Bosworth and Betty Harte

SPECIAL FEATURE REVIEW.

Carnegie Alaska-Siberia Expedition (Alaska-Siberia Motion Pictures, May 20).—These pictures constitute one of the most wonderful collections of data regarding the birds and mammals of Alaska which has ever been contributed to natural science. The habits of life of the principal animals of this region are revealed with a completeness and a vividness that leaves little room for any inquiry in the mind of the average spectator. Especially in the instances of the birds on the Pallas Murre rookeries and the seals of the Pribilof Islands, does one view the life of two of the chief inhabitants of this frigid corner of the world in all the reality and charm of pure, unaltered nature.

Probably the most dramatic adventure recounted is that of the roping of the polar bear cub and the noble fight which the frantic mother made in a frenzied effort to recover her little one from the clutch of the lariat. To the eminent credit of the captors let it be said, that the baby was restored to the mother as a reward for her courage and persistency.

Equally interesting, although not so dramatic, is the pursuit among the icebergs of the polar bear. The photographer at this point must be credited with an unusual achievement—that of obtaining a series of clear pictures of a bear while the animal was ten feet under water. To see the bear make repeated dives of seventy-five to a hundred feet beneath icebergs, in a vain effort to elude his pursuers, is a sight long to remain in the memory of every spectator.

When one considers the difficulties and the perils which the camera operators were compelled to combat at nearly every stage of this expedition, it is a fact worthy of comment that the pictures are so clear and sharp as they are. Any jerkiness or blurring which occurs in them may be regarded in the light of testimony to their naturalness. The configuration of the land and the wariness of certain animals (mountain ram and moose particularly) made it positively necessary to use the hand cinematograph on a number of occasions. The result, although graphic, is of course not characterized by the artistry of finish which one is wont to perceive in regular productions, but that scarcely be expected by the fair-minded spectator.

There are six reels of film in this picture, and the subjects in order are: One, a trip through the "Inside Passage," in which much beautiful scenery, a totem village, a bird rookery, and a seal rookery are seen. Two, a moose hunt. Three, Eskimo life. Four, a polar bear hunt. Five, a walrus hunt. Six, an adventure with a polar bear and cub. The pictures are accompanied by a lecture by Captain F. E. Kleinschmidt, of the Carnegie Museum, Pittsburgh. His talk is an interesting mixture of narrative, humor and exposition. The Alaska-Siberia Expedition pictures started their run at the Maxine Elliott Theatre on Monday last, and will be shown until further notice. J.

ECLAIR'S BUSINESS OFFICES.

The Eclair Film Company has established a New York office at 225 West Forty-second Street, where Messrs. Jourjon, Raver, and Offerman may be found. The studio will still operate at Fort Lee, where enlargements are taking place in preparation for a third weekly release.

MOTION PICTURE NOTES.

The Gardner, Mass., Theatre, closed a very successful season under W. A. Wesley's management. The theatre will remain open all Summer, playing pictures and vaudeville.

J. H. Paquet, who has been manager of the Olympia Picture Theatre, Quebec, Canada since this successful theatre opened, has taken over the lease of the Auditorium Theatre and will combine the two houses under his management. His policy for the Auditorium will be to book first-class companies, and in the intervals to have motion pictures. He already has some first-class attractions booked for next season.

A new theatre at Burlington, Vt., is the Majestic, and seating 750, which opened Thursday night, May 16, to capacity houses. It is devoted wholly to moving pictures. Five reels a day are shown.

LICENSED FILM RELEASES.

	Feet.
Sunday, June 2, 1912.	
(Pathe) The Orleans Coach. Three reels—Dr. Special	
Monday, June 3, 1912.	
(Bio.) Tomboy Bessie. Com.	
(Bio.) Angry, the Watchman. Com.	
(Kalem) Missionaries in Darkest Africa. Dr.	1000
(Lubin) A Romance of the Border. Dr.	1000
(Pathe) Pathe's Weekly, No. 23. Top.	
(Selig) Life with a Circus. Voca.	1000
(Vita.) Who's to Win. Com.	1000
Tuesday, June 4, 1912.	
(Edison) The High Cost of Living. Com.	1000
(Ess.) On El Monte Ranch. Dr.	1000
(C. G. P. C.) Max Sets the Fashion. Com.	
(C. G. P. C.) Costumes of Different Periods.	
(Cines) The Trifler. Com.	815
(Cines) Picturesque Padua. Sc.	170
(Selig) When the Heart Calls. Dr.	1000
(Vita.) The Prayers of Manuelo. Dr.	1000
Wednesday, June 5, 1912.	
(Edison) Very Much Engaged. Com.	1000
(Eclipse) In Days of Old. Dr.	1000
(Kalem) The Drummer Girl of Vicksburg. War Dr.	1000
(Lubin) Dream of a Moving Picture Director. Com.	1000
(Pathe) The Texan Twins. Com.	1000
(Vita.) Mockery. Dr.	1000
Thursday, June 6, 1912.	
(Bio.) Home Folks. Dr.	
(Ess.) The Legacy of Happiness. Dr.	1000
(Lubin) A Husband's Awakening. Dr.	1000
(Melies) Making Good. Dr.	1000
(Pathe) The Lure of the Footlights. Dr.	
(Selig) The Mystery of Room 29. Dr.	1000
Friday, June 7, 1912.	
(Edison) The Man Who Made Good. Dr.	1000
(Ess.) Billy Changes His Mind. Com.	1000
(Kalem) The Pugilist and the Girl. Com.	1000
(Selig) Mistaken Identity. Com.	500
(Selig) School Days. Com.	500
(C. G. P. C.) The Enchanted Fifer. Juv.	
(C. S. P. C.) The Irbith (Siberia) Fair. Travel.	
(Vita.) The Cylinder's Secret. Dr.	1000
Saturday, June 8, 1912.	
(Edison) The Shadow on the Blind. Com.	1000
(Ess.) A Child of the Purple Saze. Dr.	1000
(Cines) Scenes of the Turkish-Italian War. Top.	1015
(Lubin) A Modern Portia. Dr.	1000
(Pathe) A Stern Destiny. Dr.	
(Vita.) Half a Hero. Com.	1000

INDEPENDENT FILM RELEASES.

	Feet.
Monday, May 27, 1912.	
(Amer.) The Reward of Valor. Dr.	1000
(Cham.) The Ranch Woman. Dr.	950
(Imp) The Thirst for Gold. Dr.	1000
(Nestor) The Foreign Spy. Dr.	
Tuesday, May 28, 1912.	
(Eclair) Feather Top. Dr.	
(Powers) The White Brother's Test. Dr.	
(Rep.) The Soldier's Last Call. Dr.	
(Than.) "Jess" (Parts 2 and 3). Dr.	
(Majestic) Love's Call. Dr.	
Wednesday, May 29, 1912.	
(Amb.) The Ghost. Dr.	
(Amb.) The Optician's Dream. Com.	
(Cham.) Hrnss of the Blue and the Gray. Hist. Dr.	950
(Nestor) The Scalawag. W. Dr.	
(Rell.) Curfew Shall Not Ring To-night. Dr.	
(Solax) A Message from Beyond. Dr.	
(Sales Company) Animated Weekly, No. 12. Top.	
Thursday, May 30, 1912.	
(Amer.) The Brand. Dr.	1000
(Eclair) Hamfat's Success. Com.	
(Imp) The Peril Dr.	1000
(Gau.) Zanetto's Marriage. Dr.	
(Rex) Grandfather's Clock. Dr.	
Friday, May 31, 1912.	
(Lux) The Apache Ball. Dr.	408
(Lux) Arabella Works Too Hard. Com.	285
(Solax) Just a Boy. Com.	
(Than.) Whom God Hath Joined. Dr.	
Saturday, June 1, 1912.	
(Great Northern) Love at First Sight. Com.	
(Imp) The Art of Silver Plate Making. Ind.	400
(Imp) Up Against It. Com.	600
(Nestor) The Sheriff Outwitted. W. Dr.	
(Powers) His Second Wife. Dr.	
(Rell.) His Mother's Son. Dr.	
(Rep.) The Other Man. Dr.	
Sunday, June 2, 1912.	
(Eclair) The Chestnut Grove Mystery. Dr.	
(Gau.) The Midnight Wedding. Dr.	
(Rex) Ashes of Hope. Dr.	
(Majestic) The Great Boggs Hair Grower. Com.	

The Review Contest

FOUR PRIZES, First $5, Second $3, Third $2, and Fourth a Six Months' Subscription to The Mirror

are awarded monthly, ending on the last day of the month, for the best critical reviews of motion picture plays, not exceeding 250 words for each review. The next twenty best are given honorable mention. Address REVIEW CONTEST, DRAMATIC MIRROR, 145 W. 45th St., New York City.

Reviews of Licensed Films

Egypt in the Time of Moses (Kalem, May 20).—The Kalem Company has succeeded in presenting in this subject not only an interesting exposition of the times, but a film which should be of distinct use as a historical record. The natives of Egypt during this period are seen raising wheat, making brick, and woolen cloth. The manufacturing process of each of these industries is shown as it was carried on at that time, and the film gives in interesting detail the entire process and method. The evolution into our more modern means is an entertaining comparison for the spectator. C.

When Kings Were the Law (Biograph, May 20).—Of this romantic drama it may boldly be said that, although it is not the weightiest or the wisest, it is one of the most brilliant and spectacular subjects which the Biograph Company has produced in many weeks. It breathes the glorious age of Louis XV, in its fountains, its gargoyles, its grassy avenues, and its resplendent interiors which constitute the scenic backgrounds, and in the perfect decorum and grace of the chevaliers and their ladies. Under the skilful touch of this company's director the plot, which doubtless would have proved grewsome and depressing in some other hands, has been invested with wit, sparkle, and point. The story is a slightly colored reflection of the days in which the ruler of a nation held that nation in the hollow of his hand, and when men were made or ruined by a smile or a frown from their monarch. Romanda, a charmingly suggestive name, was the mythical country over which the equally mythical king in this story ruled. Impelled by a whim, he presented his favorite with a necklace one day, and she in gratitude promised never to part with it. Shortly afterward the favorite incurred the hatred of the cardinal, and that dignitary to gain revenge, conspired to acquire possession of the necklace and then so distorted appearances as to fully convince the king that his favorite had bestowed this sacred gift upon another. The other chanced to be the king's cousin, but that fact did not mitigate his wrath. He commanded that the pair be immured in a chamber of stone and mortar. Tortured by an accusing conscience, the guilty maid of the favorite broke down and confessed all. Not a moment too soon either, for upon tearing the stone away, the pair was found in the last throes of suffocation. Revived, a pretty reconciliation followed, after which the throng adjourned to the banquet hall, presumably. Three leading Biograph players portray the respective roles of the king, the favorite and the maid.

Professor Optimo (Vitagraph, May 20).—The gospel of sunshine and good cheer infuses itself through this film and into the heart of the spectator, leaving him as Professor Optimo leaves those whom he has benefited, in the consciousness that the world is a far better, fairer place than it sometimes seems. Obviously the idea, in some measure, has been taken from a certain popular success of the stage, but its treatment in film form is somewhat different and made to suit the particular needs of Marshall P. Wilder, who plays the leading role of Professor Optimo, where his famous smile brings joy and happiness to the boarding house into which he comes. It is a dark, gloomy place, for the landlady is not a believer in light, and the boarders are a cross and dejected lot. When Professor Optimo comes with his crystal globe and sets them all to smiling and gazing into the crystal, the place is transformed into a place of light. He acts as a matchmaker between a young man and woman whose mother is determined she shall marry only a wealthy man. He teaches the youth to smile, and the young man is thus able to obtain a position over a lot of gloomy folk who do not know the power of a smile. By the same process he awakens the mother's heart to the fact that she was once young, and she consents to her daughter's marriage. When his work is accomplished Professor Optimo departs from the boarding house, leaving a volume of light behind him. The characters in the boarding house are remarkably true. The work of Lucia Moore as the mother of the young girl stands out as a most characteristic and convincing piece of work. The other members of the cast include Mrs. George Ober as the landlady, Clara Young as the young girl, and James Young as her lover. Flora Finch is as interesting as ever as the disconsolate lady who came to Professor Optimo for advice. C.

A Railroad Engineer (Lubin, May 20).—The plot of this picture has done service for many a melodrama, and although it brings no great novelty into the field, it is acceptable and interesting, because it is so humanly conceived and presented. There is much life and character present, not only in the portrayals of the players but in the settings and backgrounds, which are remarkably well chosen and made. It appears on the screen as a smooth-going little tale, and the climax of the fire at the bridge is realistic and true and rather exciting, though one is possessed of the notion that the leading lady might have hauled her ankle out from under the rail had she tried a little harder. Her lover was an engineer, but when at the barn dance she permitted the advances of the visiting drummer his doubts and suspicions grew large. The next day, with her small sister, she took a walk with the drummer and they stopped under the railroad bridge. The match with which he had lighted his cigarette ignited the grass around the trestle holding the bridge and it began to burn. The drummer proved himself a coward by running away, while the girl tripped, spraining her ankle on the track. She sent her small sister ahead to signal the train. The young engineer caught her up in his arms from the cowcatcher. The engine stopped when he reached his sweetheart. He saved her, and thus she realized that he was rather a superior chap after all, especially when entrancing drummers proved cowards. John Halliday is the engineer and Ormi Hawley is his wholesome, captivating sweetheart. C.

Fortunes of a Composer (Vitagraph, May 21).—The aged composer in this film suffered the fate of many a creative genius, for when the work of a lifetime was crowned with success others stepped in to enjoy the fruits, while death deprived him of his just reward. He had met with little success in Paris, where he had gone to seek recognition, and accordingly sent home all his compositions to his wife in America, with instructions to sell them for what she could get. She was able to sell the lot for a very comfortable fortune. Before the news of his success reached the composer, however, he had suffered with a loss of memory, and a letter was returned to his wife unopened and marked "Reported dead." While he was playing in a cafe in Paris, a singer rendered a selection from his now famous opera in America. The melody of the composition came back to him and restored his memory. He returned to America only to find his old home deserted. In front of a theatre in which his opera was advertised he met his wife and daughters going inside with three men. They failed to recognise him in his sunken and weak condition. He was not as insistent as one might expect, but bought a ticket to the gallery, where he heard his own opera. Below his wife and daughters listened in a box, receiving the honors which were rightly his. After all had left the theatre, he found his way to the leader's box and conducted his own opera in silence. Gradually the scene faded and the opera was sung not by a human voice, but by heavenly hosts. This last effect and scene is remarkably impressive and artistic from general treatment and use of lights. The settings and accessory effects throughout are most harmoniously blended into the story. Charles Kent is the musician and his wife is Rose Tapley. C.

Their Hero (Edison, May 21).—The spirit of true humor is present in this tale taken from "At Good Old Siwash," by George Ritch. The situation is such a thoroughly representative one of a young man just out of college, and while one sympathizes with his struggles, one may be amused at the condition and the hero worship of the two younger boys, resulting as it does in a little drama of both heart and wit. Ashley Miller, the director, has discovered and represented in the production much humanity along with a bit of satire. George Lessey plays the leading role, and the two adoring boys are acted with capital spirit by Barry O'Moore and Harry Beaumont. Natalie Kingdon is the hero's fiancee and Marc McDermott is the manager of the office where the boys are employed. The champion football player of the college is their hero, and when they have graduated from school and obtained a position in the shipping room of a manufacturing concern, they post a bill of their hero in the office so that they may daily see and admire. The object of all their adoration, however, is having a hard time at being a lawyer in the thankless, unappreciative city. He meets the boys by chance in a cheap restaurant, and they are much flattered when he asks them to dine with him. Later, at the end of his resources, he meets them again and is invited to dine with them from a box of good things from home. Still later their hero has not even the price to buy a paper for a want advertisement, but receives a torn page from a kindly disposed person in the park. Here he sees a want notice

WARNING!

All persons are hereby notified that A. H. WOODS is the proprietor of the exclusive motion picture rights in

"THE MIRACLE"

the production played at the OLYMPIA in London, which has been duly copyrighted in the United States as a dramatic composition on January 12th, 1912, and that no one else has any right to make, sell, lease or use any motion picture films of

"THE MIRACLE"

or to publish any announcement offering such film. Any person making, selling, leasing, exhibiting or using any motion picture films of

"THE MIRACLE"

will be proceeded against under the copyright law.

A. H. WOODS.

NATHAN BURKAN,
Attorney-at-Law,
165 Broadway, New York.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released May 27th, 1912

A BEAST AT BAY

A Convict's Wild Dash for Liberty

A dangerous convict has escaped from prison and is skulking through the woods, pursued by prison officers. The officers separate and go in different directions in the hope of heading him off. This works well for the convict, who surprises one of the guards, and, overpowering him, makes him change clothes with him. About this time Edith is accompanying her sweetheart Jack to the railroad station in her auto, and leaves in a huff, calling him a coward for not having entered into a street brawl with a drunken tramp, who insulted them on the way down. Jack has some time to wait before train time, and, upon looking after the departing auto, is surprised to see it held up by the disguised convict, who forces the girl to aid him in his escape. Two of the guards, arriving at the station, inform Jack of the true condition, and the three, knowing the railroad track to run parallel with the road, induce the train dispatcher to let them have an engine to pursue the fugitive and the girl. Here follows the most thrilling pursuit ever witnessed—a race between an engine, a touring car and a racing auto. Jack now has an opportunity to prove his mettle and takes advantage of it

Approximate length, 998 feet.

Released May 30th, 1912

AN OUTCAST AMONG OUTCASTS

An Adventure of the "Blanket Tramp"

A "blanket tramp" is he who carries with him a blanket to shield him, and for this he is frowned upon by the regular tramps and denied the society of that quasi-genteel fraternity, and so has to flock alone. Such is the condition of the hero of our story. In the course of his peregrinations, he passes the Post Office of a small village and begs for "grub," which the daughter of the old postmaster hands out to him. For this he is grateful and has a chance later to render her a great service, for when the time comes to take the mail to the railroad station and get the incoming mail, the old postmaster is taken ill and the daughter is obliged to go. The incoming mail contains a pouch of registered matter. Its arrival is witnessed by a couple of real tramps, who make up their minds to get it. This appears easy, when they see into whose custody it is given—the girl's. Their plan would have succeeded had not the "blanket tramp" happened along, who proved the hero of the day.

Approximate length, 985 feet.

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for a porter and applies. It is in the same office where the boys are employed. Their consternation and solicitude for their hero is the amusement of the rest of the film. He evidently rises to a position above them, and later the girl, who had been waiting all this time for him to be a success, comes and rejoices with him. C.

A Western Legacy (Essanay, May 21).—This makes a pleasing and amusing little comedy done with the usual completeness and character, which this company displays in a production of this nature. While the idea itself is not particularly fresh, it has received very clever and original treatment, and contains some very amusing incidents. Mr. Anderson is interesting and capable in the leading male role, but whether he is not more successful in the other characters with which he has been more associated is perhaps a question. When he learns by the decree of his uncle's will that he can only inherit the million provided he marry a certain niece in Arizona, at the suggestion of a friend, he concludes to disguise as a dude from Boston. The girl who is under the same bind is minded to disguise as a simpleton, while her mother proceeds to be an Indian, and her father an explosive cowboy. When the young man from Boston arrives in his disguise and finds these conditions, he proceeds to go back to his hotel, where he takes off his assumed character, and writes the young lady that he would not marry her, if she possessed ten millions. Later he saves her in her correct attire from insult. He gives her his card, which for some reason known only to her self and the producer, she fails to look at. Afterward she looks at it, and discovers his real identity. She hastens after him, and arrives just in time to prevent him from leaving on the next train. J.

Fatima. (Clines, May 21).—This enchanting little drama compels attention by virtue of the originality of its plot and the artistic finish of its backgrounds. In both incidents and settings, the tale is strongly reminiscent of Moore's Lallah Rookh. The atmosphere of the Orient has been well sustained throughout by varied and gorgeous interiors and by properties of beauty. Some of the tinting effects are charming, particularly the soft pink of the caravan scene, admirably suggestive of the flush of dawn. The entire interest of the story centers around a plain ethical problem. Omar, a Mohammedan, is returning from a far country with Fatima, the betrothed of his foster brother, Melik. An unrighteous love for Omar has been kindled in Fatima's breast, and this love she extends to her host in a most alluring fashion. Conflicting impulses are struggling for supremacy in Omar's mind, but true to his trust he resists the advances of the woman, and delivers Fatima to his cherished foster brother. Fatima's love for Omar is far from momentary though, and she languishes amid the luxury of Melik's home. Fate eventually unites the pair, and the romance ends in a most pleasing manner. With the exception of the mother, whose face and figure are far too girlish for a woman of her supposed years, the characters are all sharply drawn. J.

Rivals (Selig, May 21).—This drama is not a truthful reflection of life and therefore falls short in its appeal. The immutable laws of human nature are violated on several occasions, obviously to further a poorly constructed plot. In fact, the characters throughout are handled in a very arbitrary manner. Up to that point in the story where the rival suitors go to the home of their common sweetheart and beg her to make a decision between them, thus dispelling their uncertainty of mind, the romance progresses with charm and naturalness. When, however, the girl risks the chance of getting the man whom she loves and daringly courts lifelong unhappiness through being compelled to marry the other, whom she abhors, the story passes from the realm of the plausible, and therefore interesting, into the realm of the artificial and therefore tasteless. Two men love the same girl and they determine to ask her to make a definite decision as to which she loves. Instead of choosing the man for whom she really cares, she weakly places the matter in the hands of chance and trusts to a favorable solution of the problem. Her reply is that her heart belongs to the one who first climbs Black Jack Mountain and brings to her the head and horns of "Big Bill," the famous ram. Ludicrous as this method is, the rivals accept the terms and hasten away. The man of her heart, of course, bags the game, and then, contrary to the natural impulse to dash madly back to his love with the intelligence that he has won, he lays himself calmly down to sleep. This is an unforgivable inconsistency of nature. The ram's head, incidentally, is strongly suggestive of the taxidermist's shop. His rival, as one anticipates, steals upon him, captures the head and then pushes the other over the cliff. Repenting, however, he returns and rescues his victim. Bearing him to the home of the girl, he leans him against the porch, places the head of "Big Bill" in his lap, and then taps upon the door. The girl discovers him and the best man wins. The drama is well acted and picturesquely staged, but is marred by a ridiculously built plot. J.

Sing Lee and the Bad Man (Pathe, American, May 22).—If one does not care particularly whether or not a motion picture is a representation of life this film will no doubt please, for as a melodrama of semi-comic nature it should please all who think more of situation than of life and character. The villain in this picture is of the usual strenuous sort found mostly in pictures, and he causes the heroine the usual untold agonies until she is relieved from her adversities. The Chinese cook brings a new element into the little play and, in spite of his very bad make-up, freshens the scene with his character and deeds. As a cook he is not a success, and accordingly the foreman of the ranch sets him to work in the stable and a young lady is sent from the employment agency to fill his place. She refuses the advances of the villain and in revenge he declares her cooking is not fit to eat, but the statement is disproved by the appetite of the others. While she is alone in the cook house on the following day our villain enters for further dirty work and makes an attack upon the fair cook. The Chinaman follows with a small revolver and puts him to rout, but is overcome outside by the villain, who binds the door of the cook house and accidentally sets fire to the house while lighting his cigarette. One cannot see much logic in the way this scene is handled. It is too obviously an incident to set a house on fire and make a motion picture scene. The boys are aroused by the flames and rescue the cook. The Chinaman is blamed for the occurrence, and while the boys would lynch him, the foreman saves him, but demands that he leave the ranch. He sees the villain resting under a tree, and cutting off his pigtail he suddenly puts it around the fellow's throat, and in this manner brings him back to the ranch, where the truth of the matter has been made known. He is promoted from hostler to real live cowboy, while the villain is carried away to his doom. C.

Darby and Joan (Lubin, May 22).—The ever-loving Darby and Joan act as peacemakers in this film and succeed in bringing forth a very quaint and very human little drama of delightful spirit and nature. Mrs. George Walters is Joan, and a very excellent Joan she is, making a very living character out of her role. May Buckley is her daughter, who marries the lord's butler, Harry Meyers. Darby is Peter Lange, while the lord and lady are played, respectively, by Charles Arthur and Eleanor Middleton. The production is put on with this company's usual taste and antitude, and is costumed and staged with much care and detail representative of old English days. After the marriage of the daughter to the butler, John's daughter becomes a maid to the lady of the estate. She is tempted to steal the lady's scarf, and brings it home, where it is found by her husband. He upbraids her, and goes off to the inn to console himself, while she seeks her mother. John gets out her best laces, and, taking the lady's scarf, she goes to the manor to sell lace. While there she quietly returns the scarf, but leaves the lord and lady in a quarrel over a letter the lady has found in her husband's pocketbook. It is from an actress appointing a meeting in London. In a rage the lady rides off on her horse at a mad gallop. She is thrown, and taken to Joan's house. When she recovers Joan sends Darby off to the manor to bring the lord, and for the second time that day two estranged married people are brought together by Darby and Joan, who always loved each other. C.

Her Convict Brother (Kalem, May 22).—Some novelty has been introduced into a rather much used situation, and developed with good dramatic sequence and interest. The character of the husband and the composition as a whole is apt to suffer from the rather mechanical method in which this role of the husband is brought out both in scenario and by the actor himself. His suspicions do not strike one as being quite grounded enough, and consequently he strikes one as being rather too assumptive and unjust to win much sympathy from the spectator. His proposal in his office was far from convincing. Before her marriage the girl does not tell her future husband that she has a brother in prison serving a term for a crime, which he did not commit, and after her marriage she has not the courage to tell him. Her brother escapes from prison by some means not shown by the producer, but said to be particularly daring in a newspaper account. He finds refuge in his sister's Summer home, and telephones her of his presence there. She goes to him and supplies his needs. While she is telephoning to him one day her husband enters the room, and is suddenly taken with a suspicious fit. He locks her in the next room, while he bids Central call up the number previously called up by his wife. He summons the brother to the house by telling him that his wife is dangerously ill. He then proceeds to get out his revolver to shoot the man. As he is about to pull the trigger, his wife calls from behind the closet door, that the man is her brother. Her husband is persuaded, and gives the young man a certain sum of money to continue his escape. C.

Artist and Brain Specialists (Edison, May 22).—This is the first of the series of pictures of which Harry Furniss, of "Punch," is the author, and in which he appeared for the Edison Company. One must admire above all the clever wit and ingenuity with which the plot is conceived and developed. Mr. Furniss appears as an artist, who plays a joke on a brother artist calculated to make this gentleman more thoughtful of others in the future, and incidentally this well-known caricaturist draws a caricature of himself, as well as doing other interesting stunts with the crayon. An artist friend of his is an invalid, living in an attic with his wife and family. Mr. Furniss gives the wife a letter of introduction to a certain Sir Tufto Dauber, who is also an artist and an officer of a certain benevolent institution for artists. The wife arrives while Dauber is engaged upon a picture, and he destroys the letter in a huff and dismisses the lady. Mr. Furniss determines to punish Dauber's presumption by posing as Professor Cyclops, a brain specialist. He comes to have his portrait painted, expense no object, and is immediately received in his disguise. He plays a number of amusing pranks upon a vain model's picture, and at length draws his own picture while the other artist is out of the room. When

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LUBIN FILMS

Released Monday, May 27th, 1912. Length, 1,045 feet.

THE SENORITA'S BUTTERFLY

A pretty romance of Deiores, a Spanish beauty, betrothed to a Don since infancy, but when grown up dislikes him. Carlos, a young nobleman, though unknown to the family, contests for the fair one's hand. He enters the Castilian Manor grounds, and hides behind a bush. Deiores, seeing the feather of his bonnet, thinks it is a butterfly, throws her net over it, and catches not a butterfly, but a noble sweetheart.

Released Wednesday, May 29th, 1912. Length, 1,050 feet.

THE PUPPET'S HOUR

In a toy shop the life-size puppets come to life to celebrate the New Year. Mignon, the society puppet, is warned that she must return by 12 o'clock. Ted, a handsome young fellow, is neglecting his sweetheart because, though eminently good, she is not pretty. The society puppet drifts in, they fall in love, the time passes so quickly that she forgets the hour, and when Ted takes her into his arms she turns to an old crone; he then goes to his true love.

Released Thursday, May 30th, 1912. Length, 1,008 feet.

THE HONEYMOONERS

Harry and May Nugent, just married, try to jump the usual fuss of rice and old shoes and taking an auto fly to the depot. There they find the train is an hour late, also that Harry has left the railroad tickets at the house. The husband rushes back, and the bride cuddles herself up in a corner of the waiting room and goes to sleep, the friends track her and find her asleep, also a portly gentleman with his face in close proximity to hers. The husband is furious, but finally realizes the joke, but they have to stand for the rice and old shoes.

Released Saturday, June 1st, 1912. Split reel.

THE RUBES' EASTER AT ATLANTIC CITY

Two rubes and their sweethearts are enjoying an Easter holiday at Atlantic City. The men strike up a flirtation with two Summer girls, and decide to lose their own companions for a while. The new girls suggest that they improve their dress, which they do, then the real sweethearts come upon the scene, and there is a lively chase to see which pair of girls shall win out.

Released Saturday, June 1st, 1912. Split reel.

REVENGE

Jack Carroll and Jenny Norton, of Hankville, are sweethearts. Old man Norton don't like Jack, and drives him off the farm at the point of a shotgun. Old man Carroll retaliates, and goes to the Norton farm with an axe. The two old men have a good rough and tumble fight, and the sweethearts take advantage of the row to slip off and get married.

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Released Thursday, June 6th.

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Released Friday, June 7th.

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Released Saturday, June 8th.

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Dauber comes back and finds the picture all drawn he imagines something must be the matter with him, and Professor Cyclops is not slow to tell him that his brain is out of order. He recommends an attic sanitorium, which proves to be the rooms of the invalid artist. Here his disguise is stripped off and he compels the other artist to pay him the sum of two hundred and fifty pounds for services, and he immediately hands the check over to the invalid artist. This role is played by Barry O'Moore. Miriam Nesbitt is the wife and Mrs. C. J. Williams is the artist model. C. Jay Williams is the director.

A Citizen in The Making (Selig, May 20).—The manner in which immigrants are landed in this country and the laws and regulations connected with the procedure are most interestingly set forth on this film. The separation of two lovers and their subsequent coming together further adds to the entertainment and the human sympathy. The immigrants are seen landing on Ellis Island, where Itze succeeds in passing by the inspectors and physicians, but Ester is detained for further examination. Itze, however, is compelled to go on by the guards through the various departments, in spite of his insistence to return to his sweetheart. He at length arrives at Chicago, where he is met by friends. He starts to work with them on the farm, and, aided by the Italian Consul, Ester arrives a few days later, having passed the examination. C.

A Bachelor's Waterloo (Lubin, May 23; Herald Square).—Action and characterization have been adroitly blended in this romantic farce, so that while the antics of the bachelor will be hugely relished by a certain element of the audience, another type of mind will be delighted by the originality and charm of the character drawing. Bess, as played by Lottie Briscoe, is a unique and captivating bundle of feminine whims and graces. She possesses all of the qualities which her city sisters lack, among them frankness, modesty and naturalness. It is these attributes in the little country girl which capture the wealthy bachelor, whose heart for years has been armored against the love darts of fortune-hunting beauties, and which ultimately effect his downfall into the ranks of the benedicts. The story is marred by a rather remote beginning and the interjection near the outset of several incidents not wholly essential to the point of the romance. Incidentally this picture is the medium for the elevation to the position of "lead" of Howard Mitchell, who has been seen heretofore in roles of only secondary importance. J.

The Girl With the Lantern (Selig, May 23).—The railroad story is invariably fraught with interest for that vague individual, the average spectator. While the plot of this melodrama is far from original, it has been so skillfully invigorated with realistic backgrounds and clever byplay, that its staleness is largely overcome. The most convincing scene is that in the operator's office during the passing of a freight train; the most stirring scene is that in which the girl swoons upon the rails in front of the on-rushing express. The young train despatcher is in love with a girl who is visiting her uncle on his farm some distance up in the country. A confusion in train orders occurs one night, with the result that two expresses are sent dashing toward each other on the same track. Frantically, the young operator calls his sweetheart on the telephone and asks her to aid him. After experiencing the customary series of delays and mishaps, the girl succeeds in reaching the track, flagging one train, and thus averting a great disaster. The failure, however, to tint the film during these scenes, in a color suggestive of night, detracts from the impressiveness of the picture. The man and the maid are, of course, united by this incident, and the tale ends to the eminent satisfaction of every one. Kathlyn Williams plays the girl, and Charles Clary the despatcher. J.

A Good Catch (Essanay, May 23).—The Essanay Company has again furnished the field with a fresh little comedy with an unexpected twist, lively interest. Perhaps the confusing of the hero with a diamond thief might have been made more of with good humorous effect, but it stands out as a well played, unique little conception calculated to interest and please. Since his sweetheart is possessed of the notion that she must ride in taxis and enjoy various other luxuries, he decides that it is better that they part, and writes a note to her to that effect. His hopes, however, are presently revived by a letter stating that he has been left a legacy, which is held in trust at a certain law office. He makes a desperate race to get there before closing time, and on the way is mistaken for a thief. When he opens the legacy at home he finds it is only the photograph of a man whom he had befriended. For a joke he places the photograph in the fish pond at the church fair, where it is fished out by the girl who has been such an expensive luxury. She returns it to him, and it is learned that she is the niece of the likeness of the photograph. On consulting the lawyer again it was learned that the girl is heir to the fortune. Accordingly since she could now have taxis to her heart's content, she also decided she wanted the man. C.

The Sunset Gun (Edison, May 24).—The Edison Company has selected for their Decoration Day Memorial an exceptionally heartfelt little story of the last days of an old soldier, whose life gradually fades until one Memorial Day he lives anew the old days of the war, and as the sunset gun sounds it announces with it the sinking of his own life. The film is especially pleasing in representing the parade and ceremonies connected with this day in a small country village, and is also noteworthy for the effective war scenes shown upon the screen in connection with the old man's vision of the past. His action and the corresponding action of the players and soldiers in the vision are remarkably well timed. Marc McDermott plays this role with his customary finish and power of character delineation. Miriam Nesbitt is his daughter, and Yale Boss is the grandson. When the day of all days comes around for the old soldier, he finds, first, that he is not strong enough to carry a gun, and, later, he is obliged to give up joining the ceremonies and parade. He sits at home in his armchair and lives anew the scenes of the past, and as his comrades set off the sunset gun in another part of the village, and as the same event happens in his vision, he expires. His comrades find him there, and place over him the old flag brought home from battle. C.

Diamond Cut Diamond (Vitagraph, May 24).—This is a very funny farce. Perhaps it is because John Bunny and Flora Finch are in the leading roles, or perhaps it is funny because it could not be anything else. Yet without these two funny people in it there is little doubt it would not be quite as funny as it is. With all due respect to Mr. Bunny it is Miss Finch who carries off the honors of the film, and one is glad to see her once more in this particular line of endeavor. While her husband (Mr. Bunny) is busily engaged at the office and telephones home to that effect, she sees in her mind's eye visions of him surrounded by fair young damsels, who administer to his slightest whim. She determines to test the faithfulness of her lord, and writes him a letter from herself in the guise of a man, informing him in the name of a man, that she is about to visit the city and wishes the best the city can give. On the appointed date she appears in her disguise, but her husband sees through it. He hires his office assistance to pose as girls, and in this attire he takes his gentleman wife to a cafe. Here she suggests that they dine in a private dining room. She has her husband called out of the room on a fake telephone message, and while he is gone she proceeds to scold the supposed winners of her husband's heart. In the heat of her passion she strips off her disguise, and the young men do likewise, while Mr. Bunny coming back takes home his sad, forgiving wife. While this last scene is extremely funny, perhaps it might have been treated with a bit more delicacy as well as probability. C.

A Close Call (Biograph, May 23).—Another one of this company's absurdly impossible and therefore somewhat funny farces is presented in this picture, the two popular Biograph comedians playing the leads. A couple of street men are not meeting with much success in disposing of their line of merchandise, so they determine to add a few frills to their bally-hoo. One of them blacks up, obtains a banjo, and starts for the stand to enliven matters, when he is mistaken for another coon, who is wanted for kidnapping. A chase ensues, the befuddled street man is captured, and a lynching is about to take place, when the nurse appears on the scene with the baby, whom she has discovered in the park. It is acted in an exaggerated spirit of farce, and is provocative of laughter at nearly many stages of its progress. J.

Helen's Marriage (Biograph, May 23).—While the plot to this sprightly little farce is

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not altogether new, it has been revived with such dash and color that it affords a humorous picture. A young man is much in love with Helen, but papa is severely opposed to his marrying her. A motion picture company taking a wedding scene in a nearby park, suggests an idea to the baffled young man, and he proceeds to carry it out. Some of his friends are induced to disguise themselves as a bride and wedding guests, while the suitor makes up as the groom. Helen's papa consents to their making the picture on the lawn of his residence, and even allows his daughter to substitute for the motion picture "bride," when the latter is by arrangement taken ill. A genuine minister is in attendance, and the pair are married right under papa's nose, to the purr of a fake picture camera. J.

Their Golden Anniversary (Vitagraph, May 22; Herald Square).—The role of the country bumpkin with ambitions in this rather uniquely conceived romantic drama is obviously not one for which Maurice Costello is by either face or manner adapted, and why he should have been cast for it is not clear. With the exception of the unnatural and somewhat exaggerated austerity of the father toward his son, the play, however, presents a very graphic and interesting reflection of the life of an elderly country couple. Mrs. Mary Maurice makes a very sweet, lovable mother. Van Dyke Brooke struggles to invest with naturalness a character which is somewhat unnatural. Maurice Costello portrays the ambitious son with sympathy but little impressiveness. John, the son of Farmer Jones, is very desirous of making photography his life work. The time which he spends in a dark room which he has improvised angers his stern, hard-headed father, who thinks that John should be employing those minutes to better advantage around the farm. One day, when John suggests that he will perhaps leave for the city, his father, in fury, bids him go, and good riddance. John bids his mother good-by and departs. Five years later the golden anniversary of the elderly couple rolls around, and to observe the day they determine to pay a visit to the city. As one anticipates, they drift inadvertently into the photographic studio of their son and a very pretty reconciliation occurs. The scenic backgrounds throughout have been selected with accuracy and an eye to realism. One very novel effect is introduced—that in the dark-room scene. J.

Reviews of Independent Films

Father Beauclaire (Reliance, May 25).—The situation, used many times before, in which the priest meets death rather than betray the secrets of the confessional when the real murderer places the crime upon the priest himself, is rather a striking one, but rather morbidly disagreeable to contemplate. Its treatment in this picture falls more or less to convince, because the entire production is lacking in dramatic form and unity. It is little else than a series of pictures, which are not always explained clearly by the overuse of sub-titles. Unfortunately, the acting does not in any way raise the drama out of this difficulty, for the work of the players is unusually stilted and theatrical. The picture has been written and produced by Hal Reid, who also plays the leading role, and perhaps it was too much for one man to attempt, as little pathways and byways seem to have been left for him to walk in, when he should cease to direct and come upon the stage. His portrayal of the role is in like comparison to the rest of the players, but naturally more conspicuous. His attention and sympathy did not seem to be concentrated upon his role, as doubtless he was thinking of other things. Assurance taking the place of the natural humility one would expect in such a character, the spectator cannot be moved to much sympathy for Father Beauclaire. The murderer had placed his dagger in the cowl of the priest's gown, and thus the latter was convicted of the crime, excommunicated and sentenced to death on the guillotine. Years afterward the real murderer confessed to another priest and received absolution on his deathbed. The production lacks dramatic quality and tone, though the few settings used are good. C.

The Ring of a Spanish Grandee (Thanhouser, May 24).—One finds this a delightfully entertaining tale because it is so well done around wonderfully interesting and suggestive backgrounds, and it is acted with the usual Thanhouser character and charm. While a party of tourists are visiting an old Spanish fort the young woman concerned neglects her true lover to listen to the tales of bravery which the ancestors of the Spanish gentleman at her side were supposed to have indulged in. Among other things, he shows her a ring won by a great deed of valor. That afternoon, as the girl is reading by the fountain, she falls asleep and dreams the truth concerning this heirloom. She fancied herself a Spanish maid loved by this man, who was but a scullion. She was also loved by a young soldier, her true lover. While this one was on guard at the fort he was commissioned to show a certain royal lady around the fortress. He refused her advances, and in revenge she gave the scullion her ring if he would incriminate the soldier by stealing certain papers from her husband and placing them on the person of the soldier. When the girl awoke and the owner of the ring appeared, she left him for the other. C.

A Cave Man Wooing (Imp, May 20).—For a bright and witty little character farce this picture has received ideal treatment, which it might be well to study and emulate. King Baggott proves himself an exceptional comedian, and the story has been constructed with much excellence in the way of making its points with almost a brilliant precision, resulting in a very laughable conception throughout, because the true spirit of farce is present both in acting and plot evolution. The young man is very timid and very weak in pursuit of the fair lady, so that his rival completely vanquishes him. That was before he read Laura Jean Libby's advice: "Women like to be won as well as wooed. Cave-man methods are best." This opens the young man's eyes, and he hastens to a gymnasium, where he proceeds to strengthen both mind and muscle. At the end of his course he knocks out his professor, summons a clergyman to his house after obtaining a marriage license, and then walks forth to get the girl. He finds her with his rival. After various exhibitions of manly strength, such as moving the piano and the like, in which he had been very much deficient, he captures the girl and runs off home with her while her family and friends follow in pursuit. He compels her to marry him and keeps to the cave methods until the girl's family arrive. When they begin to expostulate, she completely proves Miss Libby's assertion by putting them out by seeking the embrace of her cave man. C.

The Clown's Triumph (Imp, May 23).—The theme of this story is a frequent one for some of our foreign producers, but this American producer has treated it again with much freshness and effectiveness, and has succeeded in creating a film of much atmosphere and life. It is delightfully well put on and acted. The clown's wife deserts the traveling show for a fascinating stranger. When he becomes weary of her, she returns to her husband, who will not receive her. Through the kindness of a wardrobe lady she obtains an engagement at the Royal Theatre. Three years later the clown of the theatre becomes sick, and a traveling clown is engaged to take his place. It is her husband. They meet, but are not reconciled. Some time later the woman is taken sick, and sends the clown a bouquet the night of the great triumph. He receives it, and, realizing that she still loves him, he goes to her bedside, where she rallies and is restored to him. C.

The District Attorney's Conscience (Reliance, May 22).—There is directness and a simplicity about this melodrama, although it does not enforce its point. The district attorney in the story is but a representative of a class who will crush those weaker than themselves to attain some particular goal. Henry Walthall's portrayal of the young attorney is very impressive. Edith Lyle plays the wife, Jack Dillon the prisoner, and James Cooley the counsel for the defense. The newly elected district attorney is confronted with his first case of any moment—a murder. Although all of the evidence adduced is purely circumstantial, the ambitious young attorney is so desirous of tasting the sweets of triumph at the outset of his career that he loses sight of the vital issue and urges an immediate conviction of the prisoner. His wife, however, possesses a finer sense of justice and begs her husband not to send a man to the electric chair on such thin evidence. He derides her fears though and throws his whole soul into achieving a name for himself on his first case. Having convicted his man he returns home, flushed with victory. His wife in the meantime has adopted the little son of the condemned man, who by his father's death would be made an orphan. The sight of the child rather shakes the attorney's confidence, and fear obsesses him, until he is nearly crazed. A visit from the counsel for the defense in the recent case banishes his suspicions, however, and rather illogically justifies his previous conduct. The counsel for the late prisoner has in his possession a signed statement of confession, obtained before death from the murderer. J.

The Glory of Light (Solax, May 22).—It is rather a poor philosophy that teaches a man to be content with his lot, lest a worse thing befall him. The blind man in this picture has a dream in which he experiences the abuses he might have suffered had he not been blind. It makes him contented with his lot, and then he goes home from his station on the street and receives an unexpected fortune from Australia. Since the idea is rather trite and conventional, the production cannot be said to be illumined by much vitality or nature, nor do the players succeed in lifting it out of the commonplace. C.

From Grass to Glass (Rex, May 23).—This film causes one to realize what a complete presentation of a subject a motion picture can give, when the producer has used all the means in his power to bring out the subject, for assuredly this film gives a more graphic and comprehensive outline of the milk industry than any article could hope to do, for in connection with the clear and comprehensive titles the entire process of the milk industry from the pasture to the house is shown to the last detail. The producer is to be congratulated not only on the clearness of the photography, which brings out the finest points in the operation, but also in obtaining such a remarkably comprehensive series of scenes in sequence. The picture begins with some pasture scenes, which have been so carefully toned and developed that they resemble paintings. The result is some exceptionally artistic and beautiful scenes. From the pasture the cows are driven into the well appointed stables, where a toilet is performed such as would honor the finest blue-blood. They are thoroughly groomed and clipped. After the milking the milk is sent by railroad to the pasteurizing plant, where the milk is received, pasteurized and sent over a series of cooling pipes at the rate of 8,000 quarts per hour. The mode of sterilising cans and bottles by automatic process is also shown, testing for bacteria and the result, the automatic bottling machine and at last the delivery. The scenes in the first part of the film are taken at the Sheffield Dairy, at the foot of the Berkshire Hills, and it makes in its entirety an exceptionally interesting subject. C.

The Power of Melody (Nestor, May 20).—The power of music to sway the feelings of a human being is ably portrayed in this rather unlonely conceived social drama. There is an obvious striving for theatric effect throughout the picture, but this fault is overshadowed by the character of the theme. A struggling violinist endeavors to gain an audience with the proud and wealthy music publisher, but the latter declines to consider his composition. The musician's genius is recognized, however, by the manager of a prominent cafe, who engages him as director of the orchestra. To this cafe one evening comes the daughter of the gruff music publisher, in the company of another girl and two young men of questionable repute. Lured by the beetic pleasures of a life of non-restriction, the daughter had months before deserted her home and parents. That morning she had received a let-

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ter from her heart-broken parents, pathetically begging her to return to them. The memory of it was recalled vividly to her mind when the violinist commenced to play. The melody which poured from his instrument aroused mysterious stirrings in her heart and strange yearnings after she knew not what. Something within her leaped in response to the harmony and she burst into tears. Her companions sought to sooth her, but she silenced them. Then, with mixed feelings of glorification and grief, she tearfully importuned the musician to take her home. He did so, and the prodigal and her parents were soon restored to each other. The play is very impressive, and although marred by some exaggeration and several minor flaws, leaves one with the realization of having seen a strong theme reasonably well presented. J.

How the Ranger Was Cured (Nestor, May 22).—This drama is an arraignment of the evils of the patent medicine traffic. Beneath a story of apparent shallowness and frivolity there runs a lesson for the individual who is prone to hasten to the drug store instead of to the physician when a member of the family is ill. The ranger in this Western tale was a confirmed hypochondriac. His body was the seat of more imagined ills than any pathology ever dared catalogue, and, to aggravate matters, he was a patent medicine fiend. His friends endeavored to dissuade him with honest arguments from the practice to which he was fast becoming addicted, but he gave them no attention. One night, however after a carousal on a new brand of concoction which he had purchased, he tossed himself upon the couch, and fell into a troubled sleep. Then he experienced a dream, fraught with terrors that Poe never could have conceived in his wildest moods, with the result that upon awaking he instantly determined to reform. The incidents with which the picture closes are amusing. The production has been well directed, while the acting throughout is reasonably impressive. J.

Auto Road Race (Nestor, May 25).—The Santa Monica Automobile Races, held on May 4, are revealed in a number of stirring views. The first is a general panorama of the judges' stand, the press stand, and a portion of the grandstand. The second view shows the competing cars, just previous to starting. The other pictures are all of the race proper. Some of them reveal the cars on the long stretch of the rectangular track, and others show them executing the dangerous and difficult turns at the corners. The picture, on the whole, is very thrilling, and should appeal to the lover of automobiling. J.

Oil Fields of California (Nestor, May 25).—One may gain a very comprehensive knowledge of the extent of the oil industry on the coast, from the views shown in this picture. The series includes: A general view of the plain, studded with hundreds of derricks; a gusher, or well, whose output is exceptionally large; the construction of a reservoir, the capacity of which will be one million barrels; oil wells drilled in the surf of the Pacific, and others drilled some distance from shore. This very interesting and instructive picture closes with an awesome view, that of a burning well. J.

The Housekeeper (Powers, May 25).—Unnatural in its development as this melodrama is, it nevertheless possesses a certain interest that offsets the tendency toward the theatric and startling with which the story abounds. The incident of the daughter's discovering the grip containing the strong box, and her unhesitating substitution of the rock for the box, appeals to one as somewhat improbable. It is hardly possible that a person could have grasped the situation in its entirety in the brief moment which was afforded this girl to do so. The character of the housekeeper, which is a unique one, is portrayed with consistency and earnestness. A wealthy widower is cursed with a housekeeper, who is not only a termagant by disposition, but a thief by nature. She so thoroughly deludes him into believing that her presence is positively essential to his happiness, that the befuddled man disregards his daughter's protestations, and consents to marry the schemer. Her motive in the union is, of course, to obtain his wealth. When the head clerk at the widower's office consents to elope with her, if she will only steal the money-box from her employer's safe, she changes her mind and determines to share her stolen gains with the younger man. He, in turn, would have duped her, if the fortunate appearance at a critical time had not lost them the money. The father's eyes are opened to the real character of his housekeeper, and he rewards his daughter's vigilance by making her complete mistress of the household. While a trifle strained, the story, as a whole, proves rather entertaining. J.

Seeing Los Angeles (Imp, May 25).—This interesting Western city is the subject in this picture of a number of clearly photographed views. The prettiest are unquestionably those which reveal the park, with its lagoons, its tropical trees, charming drives and bridges of beautiful design. Other scenes show: The business section of the city; the industrial section of the city; the rapid troller-transit system, for which this city isfamed; the city alligator pools and ostrich farm; the great breakwater. It is the picture of this type which is bringing various sections of the world as close to one as the nearest photoplay house. J.

The Maid's Stratagem (Imp, May 26).—To the charming personality of Vivian Prescott must be ascribed a major portion of the credit for what entertainment this little farce affords. The humor, which has been well distributed throughout the picture, is of a clean, spontaneous type, although not provocative of uproarious laughter. The maid, who is socially ambitious, conceives the idea of attending a State function in the guise of her mistress's niece. At the ball she meets a very attractive man, who not only insists upon accompanying her home, but asks to be allowed to call on the following evening. To enjoy his society, she risks the loss of her position from discovery. The young man arrives, and all would have gone well had not the lady of the house suddenly returned. The maid is sharply rebuked by her furious mistress, but the suitor reveals the depth of his love by claiming her as his own, despite her lowly circumstances. J.

The Thread of Life (American, May 26). The power of a deep interest in something to sustain and cheer a dying person is vividly portrayed in this rather unusual melodrama, somewhat reminiscent of a recent Thanhouser subject. The character of the invalid is portrayed with all the apathy, listlessness and indifference which one would associate with a woman in this frame of body and mind. The invalid is reclining in her easy chair, when she is suddenly startled by the appearance of a man in rough mountaineer garb and exhausted to a point of collapse. He throws himself upon her mercy and begs her not to reveal him to the authorities. He is an outlaw, but he is also a man whose life is being sought. Her pity is touched by this realization and she shields him from his pursuers. A deep affection between them is born, and the invalid's cheeks commence to take on more color and her disposition more cheerfulness. During the night the outlaw conceals himself beneath a dense hedge, and during the day he issues forth to talk and read with his benefactress. The doctor who is attending the invalid discovers his presence, but to prevent his patient from suffering a fatal relapse permits the association of the two to continue uninterrupted. One day, though, the wheel-chair, devoid of its customary occupant, is placed beside the table in the garden. The significance of the empty chair dawns on the outlaw and he collapses on its arm. Simultaneous with this act of genuine sorrow a deputy is seen standing on a neighboring rise of ground. He raises his rifle, covers the crouching figure of the outlaw, and—but here the picture ceases. It is reasonably well acted throughout, but somewhat sentimental in its theme. J.

Two Fools There Were (Gaumont, May 26).—The lover of well developed farce will discover much in this picture to amuse and entertain. Two brothers are inseparable, until a woman comes into their lives. An accident to the automobile in which she is riding injures her, and makes her temporarily dependent upon the charity of the two brothers, near whose home the mishap occurs. Being a woman of exceptional charm and magnetism, she soon is harassed by the brothers, each of whom is striving for a show of favoritism from her. They vie with each other in attendance upon her: in adorning her room with flowers; in concocting delicacies to delight her palate; in making her comfortable at the dining table, and in escorting her around the estate. What at the outset is a friendly rivalry, soon deteriorates into a disgraceful contempt for the other, then fistic combat, and finally assault to kill. It is all executed in such seriousness, that the humor in several situations is convulsing. The object of all this unmannerly and idiotic contention has, in the meantime, communicated with her father and her sweetheart, advising them of the accident, and urging them to hasten to her. The relatives arrive just as the brothers are gunning for each other amid the shrubbery and low brush. The grateful father leaves a note of thanks upon the table, and then the trio depart. With the discovery of the letter, the brothers awaken to the fact of what fools they have made of themselves, and extend ludicrous consolation to each other. There is a strong tendency toward the theatric, throughout, but, on the whole, the picture reveals considerable labor in staging and directing. Some of the scenic backgrounds are beautiful. J.

The Wandering Gypsy (American, May 23).—Had the character of the so-called bully in this film been somewhat moderated, and his exact relation and purposes been made known, the picture would have stood out as a wonderfully virile and artistic achievement. Although it does miss out through this very thing in presenting a fine problem, it is an exceptionally gripping picture as it is, though, purely on the side of the physical, and it succeeds in showing some very beautiful scenes, which are not without some underlying thought and meaning. The role of the gypsy woman has been played with much sympathy and character, while the rest of the cast is well balanced in spite of the strikingly unusual combative villain. The father and sister of the bully were kept in utter subjection by brute force. The sister at length befriended a wandering gypsy woman from over the mountain, who told her of better things to come. Sent away from the cabin by the brother, the gypsy lay down on the plain to rest, where she chanced upon a young prospector. She told him of the little girl she had left. She took him back, and the young man conquered the brutal brother. As the young man stood with the girl under a mountain cliff, the brother from a distance was about to shoot him, when the gypsy from above rolled down a rock. It ended his life, and the gypsy went on her way down the mountain. G.

The Cashier's Ordeal (Champion, May 20).—This melodrama reflects in a repellent manner the weakness and frailty of human nature and enforces a false code of moral conduct. Suicide, as a means of extrication from a difficulty in which one has involved himself, is admittedly wrong. It is a sin which should be discouraged, instead of being exploited in a drama as a stepping-stone to another's success. Consequently this picture cannot be highly commended. Mortimer discharges Billy, his chauffeur, for having taken a friend for a drive in the former's car without his permission. The same day Mortimer, the cashier, is induced by the vice-president of the bank for which he works to co-operate with him in a private enterprise. The vice-president appropriates a large sum of money from the bank, but says nothing to Mortimer of the source from which he has obtained it. With a small addition of Mortimer's own funds, the money is invested. Several months later the vice-president receives information that upon the following day the bank inspectors will audit the bank's books. Although this is something which, as a professional banker, he should have been able to anticipate when the funds were invested, the news comes as a terrible shock. Upon learning the truth Mortimer determines to kill himself, an act in which he is frustrated by the fortunate interference of his discharged chauffeur, who has broken into the cashier's home to obtain revenge in robbery. He has resigned himself to the outlook of a long term in jail for embezzlement, when his sweetheart enters with a morning paper containing an account of the suicide of the vice-president the night before, after having destroyed the bank's books. The article likewise states that Mortimer is the logical new vice-president. With all incriminating records lost, and with the prospect of a promotion to a position of honor, the cashier and his sweetheart joyously embrace each other. J.

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STUDIO GOSSIP.

E. M. BAKER, of the Kalem Florida company, was painfully injured while taking part in a picture by a premature explosion of a smoke bomb. The Kalem company will leave in a few days, according to THE MIRROR'S Jacksonville correspondent.

ASHLEY MILLER, one of the best of the Edison directors, has one odd fad. He and Mrs. Miller live in a house boat Winter and Summer. Last Winter the boat was anchored in the Harlem River and this Summer it will be taken to some pleasant spot up the Hudson, where we may be sure the genial couple will not want for visitors. Mr. Miller had a prominent stage career before becoming connected with the Edison company in pictures. He was in Marta of the Lowlands, produced by Mr. Fiske; in Votes for Women, The Land of the Dollar, The Dancer and the King, Midsummer Night's Dream, with Annie Russell, and in numerous stock companies, including Marlowe Theatre, Chicago; West End, New York; Hopkins Stock, Chicago; Standard, Philadelphia, and others. Among his recent successful picture productions for the Edison company are An Unusual Sacrifice, The Convict's Parole, and Their Hero.

EVERELLE PROUT, the charming and talented young actress with the Essanay Eastern Stock company, whose portrait appeared in THE MIRROR last week, enjoys the well earned admiration of vast numbers of photoplay fans throughout two continents for her clever work in many fine photoplays. Miss Prout is pretty and vivacious, a student of the drama, and a thoroughly conscientious worker in any role for which she is cast.

NOTES OF 101 BISON COMPANY.

Fred J. Balshofer, Western general manager of the New York Motion Picture Company, left Los Angeles May 14 for a brief business visit to New York city. He is expected to be away about three weeks. Mr. Ince, the director, will be in charge during the absence of Mr. Balshofer.

Francis Ford, until recently leading man for the Bison Company, has been promoted to a directorship and, beginnng May 15, will commence producing single-reel stories.

Thomas Ince, director of all the big two-reel productions, still continues as producer. He will produce the two-reel features and occasionally put on one-reel features.

On May 15 the Bison Company moved their business offices across the street to 1712 Allesandro Street. The old address was 1719 Allesandro Street.

The present big stock company has recently been augmented with new principals and extra people for the second company under the direction of Mr. Ford. Harold Lockwood, recently with Nestor, joins the Bison company for leads and important parts.

The Bison Company has just completed two extraordinarily big three-reel productions. One of the two productions featured the Custer fight. Over four hundred extra people were employed, in addition to the already big company, to take part in the two above mentioned productions.

A SHOT NOT FILMED.

Thomas Yellow Horse, an Indian, employed by the Bison moving picture company, was shot in the great toe of his right foot recently in Santa Monica canyon, Southern California. The gun was in his own hand when it was discharged.

NEWS FROM PRODUCERS.

Vitagraphs for June, First Half

Vitagraph releases for the first half of June are as follows: June 1, An Eventful Elopement, a farce with John Bunny and Kate Price and Lillian Walker in the principal comedy roles. June 3, Who's to Win? another John Bunny and Kate Price farce. June 4, The Prayers of Manuelo, a pathetic story of a poor Mexican sheep herder. June 5, Mockery, a costume drama with Marshall P. Wilder as Pepito, the Jester. June 7, The Cylinder's Secret, a detective story in which a dictograph is employed. June 8, Half a Hero, a love story with Maurice Costello and Clara Kimball Young in the leading parts. June 10, Lulu's Doctor, a story in which a little girl with her broken doll bring two separated lovers together. June 11, Pandora's Box, a farce comedy in which John Bunny, John Shea, Flora Finch, and Kate Price appear. June 12, Yellow Bird, a story of a white child's love for her Indian captors. June 14, The Light that Failed, a drama of labor and capital. June 15, Days of Terror, a drama of the French Revolution.

Powers's New Mexican Company

The White Brother's Text is the first of the stories to be released by the Powers Motion Picture Company filmed by its company now operating in Nex Mexico, in the vicinity of Las Crusas and Almogardo. The players in Mexico are taking advantage of the picturesque scenery and produce stories peculiar to that country with beautiful exteriors.

Essanay Has Kentucky Derby

The Great Kentucky Derby, run at Louisville, Saturday, May 11, will figure prominently in a forthcoming dramatic subject from the Essanay Company. Essanay had a producer and camera-man on the ground, and excellent scenes of the race were secured, together with glimpses of the enormous crowd, the stables and other views. With these on hand, Essanay is already busily preparing a sensational racing drama.

Eight-Sheets for "Jess"

Thanhouser Company have supplemented their publicity paraphernalia for Jess with eight-sheets. Paper of this size is quite unusual for a regular release, but the New Rochelle offices report a good demand for it. The "eights" show scenes in the Boer War, which figures prominently in the Rider Haggard story.

Gaumont Subjects Coming.

Coming Gaumont releases are as follows; May 23, Tommy Becomes Toreador and Jimmie Is Nearsighted; May 26, Two Fools There Were; May 30, Zametto's Marriage and Carnivorous Animals (hand colored); June 2, The Midnight Wedding (two reels); June 6, He Got the Job and The Virtuous Horse; June 9, Nanine, the Artist's Wife; June 13, Jimmie as Hypnotist and The Tale of an Egg; May 16, When the Leaves Fall (hand colored); June 20, Bells of Paradise and By the Zuyder Zee (hand colored, two reels); June 23, The Auto Smash-up; June 27, When Money Isn't Money; June 30, A Lion's Revenge (hand colored).

Imp Activities.

The Imp Films Company June 15 will release a subject entitled A Bull Fight in Nuevo Laredo, Mexico. This picture was taken in February last on the occasion of the celebration of George Washington's Birthday by the people of Laredo, Texas. It is said all of the repellent aspects of the sport have been carefully eliminated.

Clowniand is the title of a picture to be released by the Imp Films Company June 22. It is the story of a little boy who dreams that he goes to a circus.

The Shriners' national convention, recently held at Los Angeles, Cal., forms a part of the Imp Saturday release of June 8.

MOTION PICTURE NOTES.

It is rumored that the Edisonian, Portsmouth, O., will be taken over by New York and Boston Amusement Company, who will present vaudeville and pictures.

W. H. Miller, proprietor and manager of Laird Opera House, Greenville, Pa., has leased same for the Summer season to C. R. N. Morris, who will run pictures and vaudeville, beginning May 25.

At Hannibal, Mo., May 13-18, the New Star, Princess, Rex, and Majestic all did good business.

The new picture theatre in Bellows Falls, Vt., especially designed by W. H. McLean, of Boston, will be known as the Standard and opens Sept. 1. The auditorium will be 46 by 80 feet and, with the balcony, will accommodate 900 people. Walls, balcony and ceiling will be of pressed steel, and specifications of the Board of Health have been followed in all particulars. Stage will be large enough for largest vaudeville acts.

The Magic Theatre, Fort Dodge, Ia., is now used exclusively for motion pictures.

The original moving picture film of the Pendleton round-up at Pendleton, Ore., last Fall went down with the "Titanic." The owner of the film and his wife were lost. Rex Theatre, Spokane's new motion picture house, opened May 12, after two months' work in remodeling. E. W. Copeland, manager, estimated that 2,000 were turned away the opening day. The pictures are thrown 177 feet, the greatest distance of any in the city. The theatre has three exits besides the wide entrance, and a seating capacity of 500. Mr. Copeland is an old theatrical man. His first visit to Spokane was in the interest of Harry Corson Clark, and at other times he managed Blanche Walsh and other notable stars.

The Gem picture theatre at Kearney, Neb., has closed for the Summer season, Manager Schwartz devoting all his energies to the Airdome until Sept. 1. Manager Hoppen, of the Crescent Theatre, is now using Independent films and is doing good business with from ten to fourteen day releases. The Isis Theatre has discontinued the Independent film service with nightly changes, and is now back among the Licensed fold, changing pictures triweekly.

Charles Orise, of Montpelier, O., has been engaged by the management of the Wonderland, Urbana, O.

Homer's Odyssey pictures were seen May 22-25 at the Star Theatre, Elgin, Ill. Manager H. P. Bohrig, of the Orpheum, added vaudeville to the customary offering of pictures May 27.

A motion picture company has just been organized in Topeka, Kan., by O. H. Strawn, R. C. Strawn, H. P. Childs and O. W. Lamb, which will be known as the Victor Film Advertising Company. Motion pictures were taken of the various business and manufacturing concerns May 13-18, also of A. E. Longren in his biplane. Mr. Longren is a Topeka aviator and inventor and made a very thrilling flight from the Fair Grounds May 17. These pictures are now being shown at the Aurora Theatre and are attracting capacity houses at each performance.

The Lyric Theatre in Cincinnati, O., a Shubert house, under the management of McMahon and Jackson, opened Monday, 13, with Odyssey, and played to remarkable business, "standing them out in the street," in the language of the managers.

VITAGRAPH.

5 a Week---"LIFE PORTRAYALS"---5 a Week

THE TRIUMPH OF RIGHT.

"THE TRIUMPH OF RIGHT" Monday, May 27th

"Be sure you're right, then go ahead." Treachery works vengeance against an unfortunate man. He is wrongfully accused. The villain and culprit is apprehended and the innocent man is exonerated. Right triumphs.

"AN INNOCENT THEFT" Tuesday, May 28th

Childish simplicity and faith lead a little child to innocently commit a theft. He explains his mistake. His honesty brings a reward of great happiness to him and his mother.

"ON HER WEDDING DAY" Wednesday, May 29th

A day of great joy. An irrepressible and irresponsible guest interrupts and disturbs it. His conscience moves him to confess his fault; the wedding bells resume their harmony in merry chimes of blissful felicity.

"THE PICTURE IDOL" Friday, May 31st

Very attractive to the girls, one of whom goes foolish about him. He prescribes a cure. It works to perfection and she recovers from her silly infatuation.

"AN EVENTFUL ELOPEMENT" Saturday, June 1st

Enough variety to suit almost anybody. A case of mistaken identity baffles the pursuers, fools a detective and helps the elopers to "get spliced." Puts everybody in good humor and works out happily.

NEXT WEEK	*NEXT WEEK*
"WHO'S TO WIN?"—A Vitagraph Comedy.	Monday, June 3d
"THE PRAYERS OF EMANUELO"—Very Effectual.	Tuesday, June 4th
"MOCKERY"—Dramatic and Picturesque.	Wednesday, June 5th
"THE CYLINDER'S SECRET"—Strong and Convincing.	Friday, June 7th
"HALF A HERO"—Makes a Hit.	Saturday, June 8th

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject.
Order from your Exchange, or direct from us.

THE VITAGRAPH COMPANY OF AMERICA New York, 116 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court. Paris, 16 Rue Sainte-Cecile

ENGAGEMENT DEPARTMENT

At Liberty—Dramatic.

Nina Brus, characters, grande dames, old women, and some heavies. Brook Farm, N. New Salem, Mass.

Walter Weems, light comedian for permanent stock. 726 Broad Street, Port Norfolk, Va.

Comedian, doing Irish, Dutch, kid, tramp, or blackface. R. DeWolfe, Edgerton, Mich.

For second business ingenues, Aimee Commons, Blue Springs, Mo.

Chester Lambert, character comedy for stock. 6 Hetia Park, Roxbury, Mass.

J. MacEnerney, 155 Mercer Street, Jersey City, will give lessons in elocution and interpretation of parts to professionals.

Charlotte Lilliard, 605 West 141st Street, New York city, dramatic and comedy leads, for stock or pictures.

David Stanwood, heavies and general business. Orpheum Theatre, Lima, O.

Clever, versatile leading woman for stock or repertoire. R. D. E., Acme Auto Company, Cincinnati, O.

Lew Strong, comedian or heavy man. General delivery, Curwensville, Pa.

Coralie Clifton, heavies, second business, some leads; permanent stock or repertoire. Harvard Hotel, Chickasha, Okla.

B. E. Exzell and Doris Bonita for Summer stock, leads, heavies, and second business; also Baby Doris, aged five. Care Charles K. Champlin, Red Bank, week of 27.

Charles F. Hagen, characters and general business. 66 Barclay Street, Grand Rapids, Mich.

For stock or repertoire ingenue. Fay Norton, Princess Theatre, Mason City, Iowa.

Charles M. Crymble, light comedian for Summer stock. 163 Sayles Street, Lowell, Mass.

Young amateur actor, twenty-one years old, with stock company. Lewis King, The Bancroft, Worcester, Mass.

Oscar W. Forster, for juveniles and general business, for permanent stock or pictures. Edison Studio, Bedford Park, New York city.

Dramatic People Wanted.

Repertoire people in all lines for Gordon Hayes Stock company, under canvas. Soubrette, leading lady, heavy man, general business man, agent, musicians for orchestra (no band), violin, piano, cornet, clarinet, trombone, flute, trap drums. Gordon Hayes, Abbeville, La.

Ginnivan Dramatic company, under canvas, woman for leads, man for general business. Edgerton, O., week 27.

Repertoire people and agent by Jos. King, 136 West Fifty-second Street, New York city (letter only).

Harry Enoch and Players (under canvas) want repertoire people in all lines. 110 Lincoln Avenue, Springfield, Ohio.

First-class repertoire people in all lines by Clifford Reeves. Clever young leading woman, leading man, business man and woman. Guaranteed airdome time. Clinton, Ma., week May 27.

Sketch team, piano player who does specialty, by James Arnold, 137 East Water Street, Elmira, N. Y.

General business people with specialties and canvasman. Canvas Theatre, Brownsville, Maine.

Sister team, single ladies, sketch team and stock women, Oriental dancer. A. Hammerly, Bijou Theatre, Hamilton, O.

Light comedian with specialty, juvenile leading man, woman for juveniles and heavies, man for general business; long season promised. Perry's Twin City Stock company, Hudson, Wis.

Leading woman, character woman, comedian, heavy man, character man, scenic artists to play parts. Otis Oliver, Lewis-Oliver players, Airdome Theatre, Lincoln, Neb.

By Halcyon Players (under canvas), juvenile leading man, leading woman, trap drummer, B. and O. specialty people. Thomas H. Sewell, Morenci, Mich.

By Grose K. Boyd, people in all lines for Le Grandi Stock companies; No. 1 and 2 for permanent tabloid stock. Box 55, Richmond, Ky.

General business actor with specialties and people in all lines, by Charles Breckenridge, Cedar Falls, Iowa, 27 week.

Clever second business woman with wardrobe and ability, by Earl D. Sipe, Evansville, Ind.

Man and woman leads, heavies, director, singing, dancing soubrette, comedian, by Neabit Coville, National Stock company, Ackley, Iowa.

People in all lines of the musical comedy business, soubrette, prima donna, juvenile character man, show girls and ponies. Adam and Guhl, Room 12, Broadway Theatre Building, New York.

Repertoire people in all lines with specialties, specialty man and pianist. Albion, Pa., week 27, "The Pelhams."

Man for heavies and juveniles. W. F. Barry, Clara Turner company, Vallamont Park, Williamsport, Pa.

Comedian and soubrette with specialty, character man. Fred Chauncey, Chauncey-Keiffer company, Seventh Avenue Hotel, Beaver Falls, Pa.

Capable people wanted for permanent stock. Van Camp-Burns Stock company, Johnstown, Pa.

Large general business man with specialties for characters, general business man with specialties for juvenile and light comedy, general business woman capable of playing juvenile parts; guaranteed airdomes all Summer. Address Eugene J. Murphy, Knickerbocker Stock company, Mexico, Mo., week 27.

Miscellaneous.

Louis Matel, Lock Box 850, Carbondale, Pa., wants four-piece ladies' orchestra, piano, violin, cornet and drums, for steady engagement; hours 2 to 5.30 and 7 to 11 P.M.; no Sunday work; for motion picture theatre. Not necessary to be members of A. F. M.; state lowest salary.

Pianist. A. F. of M., experienced in all lines, is at liberty. Orel F. Martin, 9 Sanderson Street, Greenfield, Mass.

Jack Wallace, versatile performer, contortion, rings, traps, comedy acrobat, wants engagement. 115 South Paul Street, Rochester, N. Y.

Lady trick cyclist wanted by Charlie Ahearn, Lynn Theatre, Lynn, Mass.

Vaudeville acts of all kinds wanted for Dixey's Comedians. Box 39, East Bridgewater, Mass.

Agent for The Millionaire's Wife wanted by George C. Kall, Plainfield, Vt., 30.

Cornetist, double violin, wants engagement. Henry Bischoff, 509 Twelfth Avenue, Newark, N. J.

Orchestra leader, double trombone, is at liberty. E. W. Marsh, 12 Scarfe Avenue, Brantford, Canada.

Chorus girls wanted for Blutch Cooper's new show, "Beauty, Youth and Folly." William V. Jennings, room 411, Columbia Theatre Building, New York.

Lady singers, alto and soprano, solo dancer, Spanish or toe, wanted for Colonial Minstrel Maids. Address T. Dwight Pepple, Travistock Hotel, Cleveland, O.

Murdock Brothers Comedians (under canvas) want violin, double band cornet, double specialty, trombone. Address Machias, Me.

Circus performers wanted for Fred Elzor's Wagon Shows. Hellwood, Pa., week 27.

L. D. Bates, young and reliable house manager, is at liberty. 71 Sycamore Street, New Bedford, Mass.

Amusement manager or agent at liberty; best of reference. Logan Venter's Crystal Theatre, Galveston, Texas.

ENGAGEMENTS.

Ray Samuels, for A Winsome Widow.

Anna Wheaton, for Two Little Brides.

Richard Temple, for The Pirates of Penzance.

Eddie Bassett and Grace Helane, skaters, for Hammerstein's Roof.

Arthur Deagon, with Emma Trentini, for next season.

Ralph Merchant, by Klimt and Gazzola, for their production of Mother.

Bernard Granville, for A Winsome Widow.

Viule Daly, for Oscar Hammerstein's London Opera company.

Albert Froom, re-engaged for principal character parts at the Hippodrome next season. Mr. Froom, with his wife and son, will sail on the *Adriatic* May 30 to spend the Summer in England.

Elsie Hamilton, May Leslie, Josephine Harriman, and Elizabeth Howard, for A Winsome Widow.

Frederick Latham, as stage-manager, with Emma Trentini next season.

La Jolie Deodima, for Hammerstein's Roof-Garden.

Edwin Holt, George Mack, Francis Carlyle, Harold Vosburg, Frederick Burt, Alfred Hudson, Helen Holmes, Alison Skipworth, and Veda Steele, for Putting It Over, opening on May 25 at South Bethlehem, Pa.

L. J. Loring has signed again for one of Henry W. Savage's productions next season.

Frank Smithson, to stage The Cabaret Girl for A. H. Woods.

AMATEUR NOTES

The Mocking Bird was presented recently by students of the University of Washington, Seattle, Wash. Hazel Folsom, Marie Gabel, Harold Gray, Charles Amey and others were in the cast.

John Luther Long, Charles D. Nirdlinger, Frank Nirdlinger, Frank Howe, Jr., and Percy Winter were guests last week of the University of Pennsylvania Dramatic Club, Philadelphia, Pa. J. B. French and W. I. Scher, of the Mask and Wig Club, gave a number of character sketches, and other members of the club also displayed their skill as Thespians.

Last week the Savoy company, an amateur organization, displayed its talents by a very capable presentation of the Gilbert and Sullivan opera, Iolanthe, produced at the Broad, Philadelphia. Elsie Morris Brenton and Charles F. Ward shared stellar honors.

On May 23 Trial by Jury will be given by Philadelphia amateurs under direction of Helen Pulaski Innes, in the Broad, for the benefit of the Jewish Industrial Home for Girls. Leading roles will be filled by Mrs. Clara C. Dalsimes, Henry Coons, Dr. Sol Lipschutz, Samuel Jacobs, Willard Goldsmith, Victor Hassler, and Edith Lieberman.

On May 23 the students of the Chicago Musical College School of Opera will present Hansel and Gretel. The parts will be sung by George Ira Everett, Irene Graf, Rosemarie Blain, Florence Stephenson, Janet Hardy, and Gladys Bennett. The performance will be given under the direction of Kurt Donath.

Douglas Fairbanks, John Miltern, Charlotte Granville, Holbrook Blinn, Paul Armstrong, Joseph Kilgour, William Courtenay, Edward Emery, Frank Losee, Thomas Ross, and Frank Peers will comprise the jury which will award diamond and gold medals to Chicago Musical College of Acting students at their annual contest in the Ziegfeld Theatre, May 23.

At the Chatterton Opera House, Springfield, Ill., May 7-9, local amateurs presented an original three-act musical comedy, The Guardsman, book by David McRoberts, Jr., lyrics and music by Frederic A. Bohnhorst. In the large cast appeared Basil Shaughnessy, James H. Knox, Mary Gorey, O. Edward Jones, Harry Steelman, Susie Mae Anderson, Elizabeth O'Brien, Charles E. Daughton, Jr., Madeline Winckler, Edgar J. Wayne, Carl Spencer, Asel Copeland, Joseph Boyle, Mary Donelan, Margaret Halpin, Sue Boyle, Ella O'Connor, Mary Shaughnessy, Josephine Sweiss, Mayme Mueller, Lewis Doyle, J. O. Mirus, and Mary Hagele.

Pinero's The Schoolmistress was acted by the Sock and Buskin Dramatic Club of Western Reserve University May 4. J. Scott, C. H. Pomeroy, C. Couch, W. G. Dunbar, H. H. Rogers, F. J. King, W. Schambs, J. Elden, S. L. Orr, C. S. Findley, O. C. Meison, F. Hayes, P. Ockert, and N. Boyle were in the cast.

The following officers have been elected by the Players' Club, Washington, D. C., for the ensuing year: Colonel Myron M. Parker, president; Edward J. Walsh, first vice-president; Norman P. Foster, treasurer; George A. Bentley, corresponding secretary; Howard R. Van Law, recording secretary, and Donald M. McLeran, librarian.

John Galsworthy's play, The Pigeon, receives its first American performances outside New York city next week at Hull House Theatre, Chicago, directed by Laura Dainty Pelham.

The Magistrate was presented by the Sock and Buskin Society of Brown University at the Imperial, Providence, R. I., May 23.

The Columbus Dramatic Association, of Jacksonville, Fla., presented The Missing Miss Miller at Morocco Temple May 17 for benefit of the Mississippi flood sufferers. The cast included E. H. Clarkson, Arthur Albertson, A. N. O'Keefe, Clyde May, Carey Epes, Julia O'Keefe, Neil Wrigley, Mrs. E. H. Clarkson, Mrs. C. L. Swigert, and Mrs. Josephine Kennedy. Vocal numbers were given by Elmer Hoelsel and Agnes Schulenberg, accompanied by Wilhelm Meyer.

CUES.

John H. Docking, manager of Poli's Scranton, Pa., house, is seriously ill at the State Hospital in that city, but hopes are entertained for his ultimate recovery.

Al. H. Wilson closed a successful tour in Pittsburgh. Sidney R. Ellis, his manager, is now engaging a company for next season, which opens late in August.

VAUDEVILLE NOTES.

A thirty-three-minute condensed version of The Missouri Girl had its first presentation at the Cadillac Theatre, Detroit, Mich., May 18, with Fred Raymond in the leading comedy role.

Work has been started on a new house in Canton, O., to be managed by A. H. Abrams. New house will seat 1,100, and will be booked by the U. B. O.

The season recently closed at B. F. Keith's vaudeville house formerly the Mary Anderson Theatre, Louisville, Ky., was a remarkably successful one. James L. Weed, the resident manager, is the right man in the right place, and has an able assistant in Larue Meffert, who officiates in the box-office.

The American Theatre, of Spokane, Wash., opened May 26 with vaudeville. The management has signed a contract with the Fisher Independent Vaudeville Circuit to furnish six acts each week.

At the Fairbanks Theatre, Springfield, O., the offerings included: Blind Coueland and Brother, Stutsman and May, Nick Long and Idalene Cotton, Four Gypsy Players, Great Francella and co., May 20-25; fair business.

Good business continued at the Fall River, Mass., Academy May 16-21. Among the attractions were: Cathryn Chaloner and co. in Kate's Press Agent, Ward and Cullen, Bob Warren, J. W. Myers and the Three Staniers, Charles Wildish, Ezra Kendall, Jr., and co. in The Pool Room, Bernard and Roberts, Reiffs, and Murray and Mary Keogh.

The S. R. O. sign was in evidence all week May 16-21 at the Premier Theatre, Fall River, Mass. The offerings included Egan and De Mar, Homer Roberts and George B. Alexander, Captain Stanley Lewis, Landes and Knowles, Mary Ambrose, and J. W. Myers.

The headline offering at the Lyric Theatre, Urbana, O., May 21-23, was Nixon, the handcuff king; good business.

At B. F. Keith's Broadway Theatre, Camden, N. J., Buster Brown, "Tige," and other characters in a very clever act, and pleased everybody May 21-25. Other meritorious and novelty acts were: Usher and Whitecliff, novelty songs; Hap Handy and co. in "some" funny sketch; Brown and Martin, clever dancers, and Y. P. Woodward, tambourine juggler; also the latest motion photoplays. Large houses.

Manager Fred Taylor, of the Newburgh, N. Y., Academy of Music, has arranged for a season of Keith and Proctor brand of vaudeville at his house.

Cecilia Loftus and Lew Sully are at the Majestic, Chicago, this week.

In the bill at Keith's in Boston are the Antique Girl, with cast headed by Fletcher Norton, Maude Lambert and Ernest Ball, Robert De Mott Trio, James F. McDonald, De Dio's Circus, Burns and Fulton, the Kemps, and Edgar Berger. As Waldron's Casino has closed for the Summer season, the Howard Athenæum is left alone with burlesque attractions. Violet Mascotte's Stock co. still continues, and in the house olio are the Flying Henrys, Murphy and Frances, Pettie Sisters, Von Hamton and Josselyn, Moore and Harrison, Hilton and Jack McCoart, Knight Brothers and Soutelle are all the week at the Orpheum with Edmund Stanley and co., while the detachment for the first half of the week is McNeil and Rolfe, Hamilton Brothers, John Dove, Leslie Morosco, the Ashtons, Thomas and Ward, Milt Arensman, Laurie Ordway, Luis Morrell and co., and Bunth and Rudd.

At the Bowdoin Square, Boston, Mass., are Lobse and Sterling, Pryor and Addison, Simms and Thompson, Keefe and Dunham, Jack McCoart, Gertrude Mann and George Draper.

PLAYS OF THE YEAR.

(Continued from page 22.)

Trail of the Lonesome Pine, 34 times; Feb. 26, Oliver Twist, 32 times; March 25, *The Man from Cook's, 32 times; April 20, closed; May 6, Robin Hood, 33 times (still running).

NEW YORK: Oct. 19, *The Enchantress, 110 times; Jan. 22, *The Pearl Maiden, 16 times; Feb. 3, closed; April, became the Moulin Rouge.

NEW YORK UNIVERSITY (Coburn Players): July 24, Much Ado About Nothing, 1 time.

PLAYHOUSE: Aug. 24, *A Gentleman of Leisure, 23 times; Sept. 15, *The Rack, 11 times; Sept. 26, Bought and Paid For, 314 times (still running).

PROSPECT (Stock): June 5, Paid in Full, 9 times; June 12, The Blue Mouse, 10 times; June 19, The Great Divide, 10 times; June 26, The College Widow, 10 times; July 3, Secret Service, 10 times; July 8, closed; July 31, St. Elmo, 10 times; Aug. 7, Mrs. Temple's Telegram, 10 times; Aug. 14, Wildfire, 10 times; Aug. 21, Where the Trail Divides, 10 times; Aug. 28, Girls, 10 times; Sept. 4, The House Next Door, 10 times; Sept. 11, The Man on the Box, 10 times; Sept. 18, The Kreutzer Sonata, 10 times; Sept. 25, The Three of Us, 10 times; Oct. 2, Leah Kleschna, 10 times; Oct. 9, The Virginian, 10 times; Oct. 16, Via Wireless, 10 times; Oct. 23, A Man's World, 10 times; Oct. 30, Zaza, 10 times; Nov. 6, Alias Jimmy Valentine, 10 times; Nov. 13, Marry Jane's Pa, 10 times; Nov. 20, The Servant in the House, 10 times; Nov. 27, The Fourth Estate, 10 times; Dec. 4, Three Weeks, 10 times; Dec. 11, The Crisis, 10 times; Dec. 18, Raffles, 10 times; Dec. 25, Forty-five Minutes from Broadway, 10 times; Jan. 1, The Rose of the Rancho, 10 times; Jan. 8, The Heart of Maryland, 10 times; Jan. 15, The Girl of the Golden West, 10 times; Jan. 22, The Gentleman from Mississippi, 10 times; Jan. 29, The Man of the Hour, 10 times; Feb. 5, The Girl from Beetor's, 10 times; Feb. 12, The Deep Purple, 10 times; Feb. 19, Trilby, 10 times; Feb. 26, *Barriers Burned Away, 10 times; March 4, All on Account of Eliza, 10 times; March 11, The Two Orphans, 10 times; March 18, Oliver Twist, 10 times; March 25, The Merchant of Venice, 10 times; April 1, Seven Days, 10 times; April 8, The Lion and the Mouse, 10 times; April 15, The Easiest Way, 10 times; April 22, The Third Degree, 10 times; April 29, The Third Degree, 10 times; April 29, Camille, 10 times; May 6, Going Some, 10 times; May 13, Lovers' Lane, 10 times; May 20, D'Arcy of the Guards, 10 times; May 27, Old Heidelberg, 10 times.

REPUBLIC: Sept. 19, *The Woman, 234 times; April 20, closed.

THIRTY-EIGHTH STREET: May 29, As a Man Thinks (continued from previous record), 41 times; July 1, closed; Aug. 14, As a Man Thinks, 57 times; Oct. 2, *Green Stockings, 17 times; Oct. 16, The Great Name, 8 times; Oct. 24, *The Million, 91 times; Nov. 17, The Drone, 1 time; Jan. 9, *A Butterfly on the Wheel, 179 times (still running).

WALLACK'S: Sept. 2, Pomander Walk, 18 times; Sept. 18, *Disraeli, 287 times; Dec. 8, special matinee, *Fortune's Fool, *A Chip of the Old Block, *The Ghost of Jerry Bundler, 1 time; April 23, Hamlet, special performance by Ian MacLaren.

WALDORF-ASTORIA: Dec. 19, *Victoria Amoris, 1 time.

WEBER'S: Sept. 14, *A Man of Honor, 41 times; Oct. 19, closed; Oct. 23, *Mrs. Avery, 8 times; Nov. 14, *The Wife Decides, 25 times; Dec. 4, closed; Dec. 25, Ein Waltzertraum (German Comic Opera company), 18 times; Jan. 6, closed; April 8, vaudeville.

WEST END (Haines's Stock): May 29, The Great Divide, 9 times; June 5, The Lion and the Mouse, 9 times; June 12, Rose of the Circus, 9 times; June 19, Ingomar, 8 times; June 24, closed; Sept. 4, Mantell, Merchant of Venice, 2 times; Hamlet, 1 time; Macbeth, 2 times; Sept. 6, As You Like It, 1 time; Sept. 6, Richelieu, 1 time; King Lear, 1 time; Richard III., 1 time; Sept. 11, The Deep Purple, 8 times; Sept. 18, The Faun, 8 times; Sept. 25, Pomander Walk, 8 times; Oct. 2, As a Man Thinks, 8 times; Oct. 9, The Boss, 9 times; Oct. 16, Tillie's Nightmare, 8 times; Oct. 23, The Bohemian Girl (Abort), 8 times; Oct. 30, Madame X, 8 times; Nov. 6, The Real Thing, 9 times; Nov. 13, The Balkan Princess, 8 times; Nov. 20, Over Night, 8 times; Nov. 27, The Whirlwind, 9 times; Dec. 4, Excuse Me, 8 times; Dec. 11, A Gentleman of Leisure, 8 times; Dec. 25, The Nevershomes, 9 times; Jan. 1, Pinafore, 9 times; Jan. 8, Kindling, 8 times; Jan. 15, Way Down East, 8 times; Jan. 22, The Stranger, 8 times; Jan. 29, Mutt and Jeff, 8 times; Feb. 5, Lew Dockstader's Minstrels, 8 times; Feb. 12, The Chocolate Soldier, 8 times; Feb. 19, The Million, 9 times; Feb. 26, Mikall Mordkin and Baby Mine, 8 times; March 4, Viennese Opera and Irving Place company, Das Susse Madel, Haben Sie Nichts zu Verzollen, Die Fledermaus, Wienerblut, Die Dollar Prinzessin, March 11, He Came from Milwaukee, 9 times; March 18, The Kiss Waltz, 8 times; March 25, The Gamblers, 8 times; April 1, Naughty Marietta, 8 times; April 8, Everywoman, 8 times; April 15, Bird of Paradise, 8 times; April 22, *Let George Do It, 8 times; April 29, Little Boy Blue, 8 times; May 6, (Corse Payton Stock), The Sweetheart, 12 times; May 13, The House Next Door, 12 times; May 20, The Wife, 12 times; May 27, The City, 12 times.

WINTER GARDEN: May 29, spectacle and vaudeville; June 10, closed; June 14, Russian Ballets, 4 weeks; July 8, closed; Aug. 7, Russian Ballets, 5 weeks; Sept. 11, Musical Revue of 1911; Sept. 16, closed; Sept. 27, Revue of Revues, Gaby Deslys, 54 times; Nov. 11, closed; Nov. 20, *Vera Violetta, 126 times; *Undine, 126 times; Dec. 11, Mella Mars, 2 weeks; Jan. 15, Mikall Mordkin, 54 times; Feb. 24, closed; March 8, *The Whirl of Society, *A Night with the Pierrots; April 16, Grete Weisenthal appears (still running).

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